

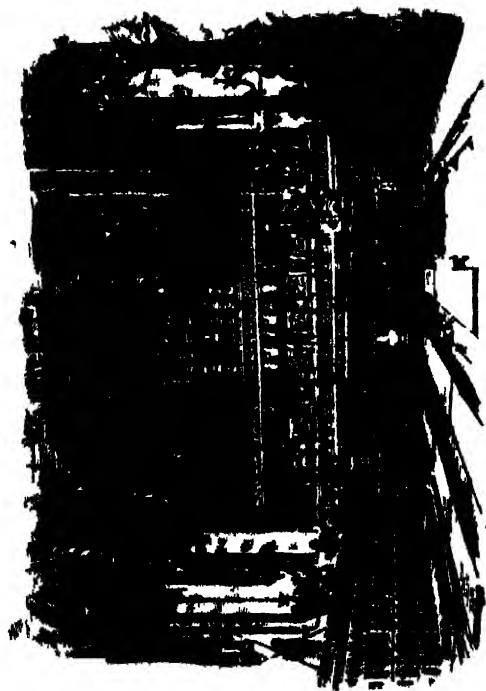


THE  
TEMPLE SHAKESPEARE



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and W. Aldis Wright, Esq., the text here  
used is that of the "Cambridge" Edition.*





11. der Innere Hof

**ABOVE** the goodly land more his than ours  
He sits supreme, enthroned in skyey towers,  
And sees the heroic brood of his creation  
Teach larger life to his ennobled nation.  
O shaping brain ! O flashing fancy's hues !  
O boundless heart, kept fresh by pity's dews !  
O wit humane and blithe ! O sense sublime  
For each dim oracle of mantled Time !  
Transcendent Form of Man ! in whom we read  
Mankind's whole tale of impulse, Thought, and Deed !  
Amid the expanse of years beholding thee,  
We know how vast our world of life may be ;  
Wherein, perchance, with aims as pure as thine  
Small tasks and strengths may be no less divine.

**JOHN STERLING.**







SHAKESPEARE'S  
COMEDY OF  
TWELFTH NIGHT.



WITH PREFACE  
GLOSSARY &c BY  
ISRAEL GOLLANCZ  
M.A.

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"We may walk into that stately hall and think—Here Shakespeare's *Twelfth Night* was acted in the Christmas of 1601 ; and here its exquisite poetry first fell upon the ear of some secluded scholar, and was to him as a fragrant flower blooming amidst the arid sands of his Bracton and his Fleta ; and here its gentle satire upon the vain and the foolish penetrated into the natural heart of some grave and formal dispenser of justice, and made him look with tolerance, if not with sympathy, upon the mistakes of less grave and formal men ; and here its ever-gushing spirit of enjoyment—of fun without malice, of wit without grossness, of humour without extravagance—taught the swaggering, roaring, overgrown boy, miscalled student, that there were higher sources of mirth than affrays in Fleet Street, or drunkenness in Whitefriars. Venerable Hall of the Middle Temple, thou art to our eyes more stately and more to be admired since we looked upon that entry in the table-book of John Manningham !"

CHARLES KNIGHT.

## Preface.

The First Edition. *Twelfth Night*; or, *What You Will*, was first printed in the First Folio, where it occupies pages 255-275 in the division of Comedies. There is no record of any earlier edition. The text is singularly free from misprints and corruptions. The list of 'Dramatis Personæ' was first given by Rowe, as in the case of many of the plays.

The Date of Composition. John Manningham, a member of the Middle Temple from January 1601(-2) to April 1603, entered in his Diary, preserved in the British Museum (MSS. Harleian 5353),\* the following statement:—

"Feb. 2, 1601(-2).—At our feast, we had a play called Twelve Night, or What You Will. Much like the Comedy of Errors, or Menechmi in Plautus; but most like and near to that in Italian called Inganni. A good practise in it to make the steward believe his lady widowe was in love with him, by counterfeiting as from his lady in general terms, telling him what she liked best in him, and prescribing his gesture in smiling, his apparel, &c., and then when he came to practise, making him believe they took him to be mad," etc. Seeing that *Twelfth Night* is not mentioned by Meres in 1598, and as the play contains fragments of the song '*Farewell, dear heart, since I must needs be gone*,' from the Book of

\* Cf. *The Diary of John Manningham*, ed. by John Bruce (Camden Society, 1869).

Ayres, by Robert Jones, first published in 1601, the date of composition may with some certainty be assigned to 1601-2.

**Title of the Play** According to Halliwell-Phillipps, *Twelfth Night* was one of four plays acted by Shakespeare's Company, 'the Lord Chamberlain's servants,' before the Court at Whitehall during the Christmas of 1601-2: possibly it owed its name to the circumstance that it was first acted as the Twelfth-Night performance on that occasion. 'Others hold that the name of the play was suggested by 'its embodiment of the spirit of the Twelfth-Night sports and revels—a time devoted to festivity and merriment.' Its second name, '*Or What You Will*,' was perhaps given in something of the same spirit as '*As You Like It*'; it probably implies that the first title has no very special meaning. It has been suggested that the name expresses Shakespeare's indifference to his own production—that it was a sort of farewell to Comedy; in his subsequent plays the tragic element was to predominate. This far-fetched, subtle view of the matter has certainly little to commend it.\*

**The Sources of the Plot** (i.) There are at least two Italian plays called *Gl'Inganni* (The Cheats), to which Manningham may have referred in his entry as containing incidents resembling those of *Twelfth Night*; one of these plays, by Nicolo Secchi, was printed in 1562; another by Curzio Gonzalo, was first published in 1592. In the latter play the sister, who dresses as a man, and is mistaken for her brother, gives herself the name of Cesare, and it seems likely that we have here the source of Shakespeare's 'Cesario.' (ii.) A third play, however, entitled *Gl'Ingannati* (Venice, 1537), translated by Peacock in 1862, bears a

\* Marston took the name *What You Will* for a play of his own in 1607.

much stronger resemblance to *Twelfth Night*; in its poetical induction, *Il Sacrificio*, occurs the name 'Malevolti,' which is at least suggestive of the name 'Malvolio.' (iii.) The ultimate source of the story is undoubtedly Bandello's *Novelle* (II. 36), whence it passed into Belleforest's *Histoires Tragiques* (Vol. IV. Hist. vii.); an English version of the story—probably Shakespeare's original for the general framework of his Comedy—found a place in Barnaby Rich's *Farewell to the Military Profession* (1581), where it is styled '*The History of Apollonius and Silla*'; Rich, no doubt, derived it from Cinthio's *Hecatomithi*; Cinthio in his turn was indebted to Bandello. (Rich's *Apollonius and Silla* is printed in Hazlitt's *Shakespeare's Library*, Part 1, Vol. I.)

For the secondary plot, the story of 'Malvoglio, that cross-gartered gull,' no source exists; Malvolio, Sir Toby Belch, Sir Andrew Aguecheek, Fabian, Feste, and Maria, are wholly Shakespeare's.

Backward looks *Twelfth Night*, probably the last of the joyous comedies, holding a middle place between *As You Like It* and *All's Well*, suggests noteworthy points of contact with earlier plays:—*c.g.* (1) the disguised Viola may well be compared with the disguised Julia in *The Two Gentlemen*; (2) the story of the wreck recalls the similar episode in *The Comedy of Errors*; (3) the whole play is in fact a 'Comedy of Errors' arising from mistaken identity; (4) the sentiment of music breathes throughout, as in *The Merchant of Venice*,

'like the sweet sound  
That breathes upon a bank of violets,  
Stealing and giving odour';

(5) alike, too, in both these plays the faithful friend is named

## Preface.

# ≡ Twelfth Night

Antonio; (6) in Viola's confession of her secret love (II. iv. 113-121) we have a fuller chord of the note struck in *Love's Labour's Lost* (V. ii. 14-18); (7) finally, Sir Andrew is a sort of elder brother of Cousin Slender, and Sir Toby Belch a near kinsman of Sir John Falstaff.

**Duration of Action.** The Action of *Twelfth Night* occupies three days, with an interval of three days between the first and second days:—

*Day 1.* Act. I. i.-iii. Interval.

*Day 2.* Act I. iv. and v.; Act II. i.-iii.

*Day 3.* Act II. iv. and v.; Acts III., IV., and V.

(*cp. Daniel's Time-Analysis of Shakespeare's Plays*, Transactions of New Shakespeare Society).



**'TWELFTH NIGHT; OR, WHAT YOU WILL**

## DRAMATIS PERSONÆ.

ORSINO, *Duke of Illyria.*

SEBASTIAN, *brother to Viola*

ANTONIO, *a sea captain. friend to Sebastian.*

A Sea Captain. *friend to Viola.*

VALENTINE, } *gentlemen attending on the Duke.*  
CURIO. }

SIR TORY BELCH, *uncle to Olivia.*

SIR ANDREW AGUECHEEK.

MALVOLIO, *steward to Olivia.*

FABIAN, } *servants to Olivia.*  
FESTE, *a clown,* }

OLIVIA.

VIOLA.

MARIA. *Olivia's woman.*

Lords. Priests. Sailors, Officers. Musicians. and other Attendants

SCENE: *A city in Illyria, and the sea coast near it.*

# Twelfth Night;

or, What You Will.

A COMEDY.

SCENE I.

*An apartment in the Duke's palace.*

*Enter Duke, Curio, and other Lords ; Musicians attending.*

*Duke.* If music be the food of love, play on ;  
Give me excess of it, that, surfeiting,  
The appetite may sicken, and so die.  
That strain again ! it had a dying fall :  
O, it came o'er my ear like the sweet sound,  
That breathes upon a bank of violets,  
Stealing and giving odour ! Enough ; no more :  
'Tis not so sweet now as it was before.  
O spirit of love, how quick and fresh art thou !  
That, notwithstanding thy capacity  
Receiveth as the sea, nought enters there,  
Of what validity and pitch soe'er,  
But falls into abatement and low price,

10

Even in a minute ! so full of shapes is fancy,  
That it alone is high fantastical.

*Cur.* Will you go hunt, my lord ?

*Duke.* What, Curio ?

*Cur.* The hart.

*Duke.* Why, so I do, the noblest that I have :

O, when mine eyes did see Olivia first,  
Methought she purged the air of pestilence !      20  
That instant was I turn'd into a hart ;  
And my desires, like fell and cruel hounds,  
E'er since pursue me.

*Enter Valentine.*

How now ! what news from her ?

*Val.* So please my lord, I might not be admitted ;  
But from her handmaid do return this answer :  
The element itself, till seven years' heat,  
Shall not behold her face at ample view ;  
But, like a cloistress, she will veiled walk  
And water once a day her chamber round  
With eye-offending brine : all this to season      30  
A brother's dead love, which she would keep fresh  
And lasting in her sad remembrance.

*Duke.* O, she that hath a heart of that fine frame  
To pay this debt of love but to a brother,  
How will she love, when the rich golden shaft

Hath kill'd the flock of all affections else  
 That live in her ; when liver, brain and heart,  
 These sovereign thrones, are all supplied, and fill'd  
 Her sweet perfections with one self king !  
 Away before me to sweet beds of flowers : 40  
 Love-thoughts lie rich when canopied with bowers.  
 [Exeunt.

SCENE III

*The sea-coast.*

*Enter Viola, a Captain, and Sailors.*

*Vio.* What country, friends, is this ?

*Cap.* This is Illyria, lady.

*Vio.* And what should I do in Illyria ?

My brother he is in Elysium.

Perchance he is not drown'd : what think you, sailors ?

*Cap.* It is perchance that you yourself were saved.

*Vio.* O my poor brother ! and so perchance may he be.

*Cap.* True, madam : and, to comfort you with chance,  
 Assure yourself, after our ship did split,  
 When you and those poor number saved with you  
 Hung on our driving boat, I saw your brother, 11  
 Most provident in peril, bind himself,  
 Courage and hope both teaching him the practice,

To a strong mast that lived upon the sea ;  
Where, like Arion on the dolphin's back,  
I saw him hold acquaintance with the waves  
So long as I could see.

*Vio.* For saying so, there's gold :  
Mine own escape unfoldeth to my hope,  
Whereto thy speech serves for authority, 20  
The like of him. Know'st thou this country ?

*Cap.* Ay, madam, well ; for I was bred and born  
Not three hours' travel from this very place.

*Vio.* Who governs here ?

*Cap.* A noble Duke, in nature as in name.

*Vio.* What is his name ?

*Cap.* Orsino.

*Vio.* Orsino ! I have heard my father name him :  
He was a bachelor then.

*Cap.* And so is now, or was so very late ; 30  
For but a month ago I went from hence,  
And then 'twas fresh in murmur,—as, you know,  
What great ones do the less will prattle of,—  
That he did seek the love of fair Olivia.

*Vio.* What's she ?

*Cap.* A virtuous maid, the daughter of a count  
That died some twelvemonth since ; then leaving her  
In the protection of his son, her brother,

Who shortly also died : for whose dear love,  
They say, she hath abjured the company 40  
And sight of men.

*Vio.* O that I served that lady,  
And might not be delivered to the world,  
Till I had made mine own occasion mellow,  
What my estate is !

*Cap.* That were hard to compass ;  
Because she will admit no kind of suit,  
No, not the Duke's.

*Vio.* There is a fair behaviour in thee, captain ;  
And though that nature with a beauteous wall  
Doth oft close in pollution, yet of thee 50  
I will believe thou hast a mind that suits  
With this thy fair and outward character.  
I prithee, and I 'll pay thee bounteously,  
Conceal me what I am, and be my aid  
For such disguise as haply shall become  
The form of my intent. I 'll serve this Duke :  
Thou shalt present me as an eunuch to him :  
It may be worth thy pains ; for I can sing,  
And speak to him in many sorts of music,  
That will allow me very worth his service.  
What else may hap to time I will commit ; 60  
Only shape thou thy silence to my wit.

*Cap.* Be you his eunuch, and your mute I'll be :

When my tongue blabs, then let mine eyes not see.

*Vio.* I thank thee : lead me on. [*Exeunt.*

Scene III

*Olivia's house.*

*Enter Sir Toby Belch and Maria.*

*Sir To.* What a plague means my niece, to take the death of her brother thus? I am sure care's an enemy to life.

*Mar.* By my troth, Sir Toby, you must come in earlier o' nights : your cousin, my lady, takes great exceptions to your ill hours.

*Sir Toby.* Why, let her except, before excepted.

*Mar.* Ay, but you must confine yourself within the modest limits of order.

*Sir To.* Confine ! I'll confine myself no finer than 10  
I am : these clothes are good enough to drink in ; and so be these boots too : an they be not, let them hang themselves in their own straps.

*Mar.* That quaffing and drinking will undo you : I heard my lady talk of it yesterday ; and of a foolish knight that you brought in one night here to be her wooer.

*Sir To.* Who, Sir Andrew Aguecheek?

*Mar.* Ay, he.

*Sir To.* He's as tall a man as any's in Illyria. 20

*Mar.* What's that to the purpose?

*Sir To.* Why, he has three thousand ducats a year.

*Mar.* Ay, but he'll have but a year in all these ducats: he's a very fool and a prodigal.

*Sir To.* Fie, that you'll say so! he plays o' the viol-de-gamboys, and speaks three or four languages word for word without book, and hath all the good gifts of nature.

*Mar.* He hath indeed, almost natural: for besides 30 that he's a fool, he's a great quarreller; and but that he hath the gift of a coward to allay the gust he hath in quarrelling, 'tis thought among the prudent he would quickly have the gift of a grave.

*Sir To.* By this hand, they are scoundrels and substractors that say so of him. Who are they?

*Mar.* They that add, moreover, he's drunk nightly in your company.

*Sir To.* With drinking healths to my niece: I'll 40 drink to her as long as there is a passage in my throat and drink in Illyria: he's a coward and

a coystrill that will not drink to my niece till  
his brains turn o' the toe like a parish-top.  
What, wench! Castiliano vulgo; for here  
comes Sir Andrew Agueface.

*Enter Sir Andrew Aguebuck.*

*Sir And.* Sir Toby Belch! how now, Sir Toby  
Belch!

*Sir To.* Sweet Sir Andrew!

*Sir And.* Bless you, fair shrew. 50

*Mar.* And you too, sir.

*Sir To.* Accost, Sir Andrew, accost.

*Sir And.* What 's that?

*Sir To.* My niece's chambermaid.

*Sir And.* Good Mistress Accost, I desire better  
acquaintance.

*Mar.* My name is Mary, sir.

*Sir And.* Good Mistress Mary Accost,—

*Sir To.* You mistake, knight: 'accost' is front her,  
board her, woo her, assail her. 60

*Sir And.* By my troth, I would not undertake her  
in this company. Is that the meaning of  
'accost'?

*Mar.* Fare you well, gentlemen.

*Sir To.* An thou let part so, Sir Andrew, would thou mightst never draw sword again.

*Sir And.* An you part so, mistress, I would I might never draw sword again. Fair lady, do you think you have fools in hand?

*Mar.* Sir, I have not you by the hand.

70

*Sir And.* Marry, but you shall have; and here's my hand.

*Mar.* Now, sir, 'thought is free': I pray you, bring your hand to the buttery-bar and let it drink.

*Sir And.* Wherefore, sweet-heart? what's your metaphor?

*Mar.* It's dry, sir.

*Sir And.* Why, I think so: I am not such an ass but I can keep my hand dry. But what's your jest?

80

*Mar.* A dry jest, sir.

*Sir And.* Are you full of them?

*Mar.* Ay, sir, I have them at my fingers' ends: marry, now I let go your hand, I am barren. [*Exit.*]

*Sir To.* O knight, thou lackest a cup of canary: when did I see thee so put down?

*Sir And.* Never in your life, I think; unless you see canary put me down. Methinks sometimes I have no more wit than a Christian or an ordi-

nary man has : but I am a great eater of beef 90  
and I believe that does harm to my wit.

*Sir To.* No question.

*Sir And.* An I thought that, I 'ld forswear it. I 'll  
ride home to-morrow, Sir Toby.

*Sir To.* Pourquoi, my dear knight ?

*Sir And.* What is 'pourquoi' ? do or not do ? I  
would I had bestowed that time in the tongues  
that I have in fencing, dancing and bear-baiting :  
O, had I but followed the arts !

*Sir To.* Then hadst thou had an excellent head of 100  
hair.

*Sir And.* Why, would that have mended my  
hair ?

*Sir To.* Past question ; for thou seest it will not curl  
by nature.

*Sir And.* But it becomes me well enough, does 't  
not ?

*Sir To.* Excellent ; it hangs like flax on a distaff ;  
and I hope to see a housewife take thee between  
her legs and spin it off. 110

*Sir And.* Faith, I 'll home to-morrow, Sir Toby :  
your niece will not be seen ; or if she be, it 's  
four to one she 'll none of me : the count him-  
self here hard by woos her.

*Sir To.* She'll none o' the count: she'll not match  
above her degree, neither in estate, years, nor  
wit; I have heard her swear 't. Tut, there's  
life in 't, man.

*Sir And.* I'll stay a month longer. I am a fellow  
o' the strangest mind i' the world; I delight in 120  
masques and revels sometimes altogether.

*Sir To.* Art thou good at these kickshawses,  
knight?

*Sir And.* As any man in Illyria, whatsoever he be,  
under the degree of my betters; and yet I will  
not compare with an old man.

*Sir To.* What is thy excellence in a galliard,  
knight?

*Sir And.* Faith, I can cut a caper.

*Sir To.* And I can cut the mutton to 't.

130

*Sir And.* And I think I have the back-trick simply  
as strong as any man in Illyria.

*Sir To.* Wherefore are these things hid? wherefore  
have these gifts a curtain before 'em? are they  
like to take dust, like Mistress Mall's picture?  
why dost thou not go to church in a galliard  
and come home in a coranto? My very walk  
should be a jig; I would not so much as make  
water but in a sink-a-pace. What dost thou

mean? Is it a world to hide virtues in? I 140  
did think, by the excellent constitution of thy  
leg, it was formed under the star of a galliard.

*Sir And.* Ay, 'tis strong, and it does indifferent  
well in a flame-coloured stock. Shall we set  
about some revels?

*Sir To.* What shall we do else? were we not born  
under Taurus?

*Sir And.* Taurus! That's sides and heart.

*Sir To.* No, sir; it is legs and thighs. Let me  
see thee caper: ha! higher: ha, ha! excel- 150  
lent! [Exeunt.

## Scene IV

*The Duke's palace.*

*Enter Valentine, and Viola in man's attire.*

*Val.* If the Duke continue these favours towards  
you, Cesario, you are like to be much advanced:  
he hath known you but three days, and already  
you are no stranger.

*Viola.* You either fear his humour or my negligence,  
that you call in question the continuance of  
his love: is he inconstant, sir, in his favours?

*I'al.* No, believe me.

*V'io.* I thank you. Here comes the count.

*Enter Duke, Curio, and Attendants.*

*Duke.* Who saw Cesario, ho? 10

*V'io.* On your attendance, my lord; here.

*Duke.* Stand you a while aloof. Cesario,  
 Thou know'st no less but all; I have unclasp'd  
 To thee the book even of my secret soul:  
 Therefore, good youth, address thy gait unto her;  
 Be not denied access, stand at her doors,  
 And tell them, there thy fixed foot shall grow  
 Till thou have audience.

*V'io.* Sure, my noble lord,  
 If she be so abandon'd to her sorrow  
 As it is spoke, she never will admit me. 20

*Duke.* Be clamorous and leap all civil bounds  
 Rather than make unprofited return.

*V'io.* Say I do speak with her, my lord, what then?

*Duke.* O, then unfold the passion of my love,  
 Surprise her with discourse of my dear faith:  
 It shall become thee well to act my woes;  
 She will attend it better in thy youth  
 Than in a nuncio's of more grave aspect.

*V'io.* I think not so, my lord.

*Duke.*

**Dear lad, believe it ;**

For they shall yet belie thy happy years,  
That say thou art a man : Diana's lip  
Is not more smooth and rubious ; thy small pipe  
Is as the maiden's organ, shrill and sound ;  
And all is semblative a woman's part.  
I know thy constellation is right apt  
For this affair. Some four or five attend him ;  
All, if you will ; for I myself am best  
When least in company. Prosper well in this,  
And thou shalt live as freely as thy lord,  
To call his fortunes thine.

*Vio.*

**I'll do my best** 40

To woo your lady: [*Aside*] yet, a barful strife!  
Whoe'er I woo, myself would be his wife. [*Exeunt.*]

Scene V.

*Olivia's house.*

*Enter Maria and Clown.*

*Mar.* Nay, either tell me where thou hast been,  
or I will not open my lips so wide as a bristle  
may enter in way of thy excuse: my lady will  
hang thee for thy absence.

*Clo.* Let her hang me: he that is well hanged in this world needs to fear no colours.

*Mar.* Make that good.

*Clo.* He shall see none to fear.

*Mar.* A good lenten answer: I can tell thee where that saying was born, of 'I fear no colours.' 10

*Clo.* Where, good Mistress Mary?

*Mar.* In the wars; and that may you be bold to say in your foolery.

*Clo.* Well, God give them wisdom that have it; and those that are fools, let them use their talents.

*Mar.* Yet you will be hanged for being so long absent; or, to be turned away, is not that as good as a hanging to you?

*Clo.* Many a good hanging prevents a bad marriage; 20 and, for turning away, let summer bear it out.

*Mar.* You are resolute, then?

*Clo.* Not so, neither; but I am resolved on two points.

*Mar.* That if one break, the other will hold; or, if both break, your gaskins fall.

*Clo.* Apt, in good faith; very apt. Well, go thy way; if Sir Toby would leave drinking, thou

wert as witty a piece of Eve's flesh as any in 30  
Illyria.

*Mar.* Peace, you rogue, no more o' that. Here comes my lady: make your excuse wisely, you were best. [Exit.

*Clo.* Wit, an't be thy will, put me into good fooling! Those wits, that think they have thee, do very oft prove fools; and I, that am sure I lack thee, may pass for a wise man: for what says Quinapalus? 'Better a witty fool than a foolish wit.' 40

*Enter Lady Olivia with Malvolio.*

God bless thee, lady!

*Oli.* Take the fool away.

*Clo.* Do you not hear, fellows? Take away the lady.

*Oli.* Go to, you're a dry fool; I'll no more of you: besides, you grow dishonest.

*Clo.* Two faults, madonna, that drink and good counsel will amend: for give the dry fool drink, then is the fool not dry: bid the dishonest man mend himself; if he mend, he is no longer dishonest; if he cannot, let the botcher mend him. 50

Any thing that's mended is but patched : virtue  
that transgresses is but patched with sin ; and  
sin that amends is but patched with virtue. If  
that this simple syllogism will serve, so ; if it  
will not, what remedy ? As there is no true  
cuckold but calamity, so beauty's a flower.  
The lady bade take away the fool ; therefore,  
I say again, take her away.

*Oli.* Sir, I bade them take away you. 60

*Clo.* Misprision in the highest degree ! Lady,  
cucullus non facit monachum ; that's as much  
to say as I wear not motley in my brain. Good  
madonna, give me leave to prove you a fool.

*Oli.* Can you do it ?

*Clo.* Dexteriously, good madonna.

*Oli.* Make your proof.

*Clo.* I must catechize you for it, madonna : good my  
mouse of virtue, answer me.

*Oli.* Well, sir, for want of other idleness, I'll bide 70  
your proof.

*Clo.* Good madonna, why mournest thou ?

*Oli.* Good fool, for my brother's death.

*Clo.* I think his soul is in hell, madonna.

*Oli.* I know his soul is in heaven, fool.

*Clo.* The more fool, madonna, to mourn for your

brother's soul being in heaven. Take away the fool, gentlemen.

*Oli.* What think you of this fool, Malvolio? doth he not mend? 80

*Mal.* Yes, and shall do till the pangs of death shake him: infirmity, that decays the wise, doth ever make the better fool.

*Clo.* God send you, sir, a speedy infirmity, for the better increasing your folly! Sir Toby will be sworn that I am no fox; but he will not pass his word for two pence that you are no fool.

*Oli.* How say you to that, Malvolio?

*Mal.* I marvel your ladyship takes delight in such a barren rascal: I saw him put down the other day with an ordinary fool that has no more brain than a stone. Look you now, he's out of his guard already; unless you laugh and minister occasion to him, he is gagged. I protest, I take these wise men, that crow so at these set kind of fools, no better than the fools' zanies. 90

*Oli.* O, you are sick of self-love, Malvolio, and taste with a distempered appetite. To be generous, guiltless and of free disposition, is to take those things for bird-bolts that you deem cannon-bullets: there is no slander in an allowed fool 100

though he do nothing but rail ; nor no railing  
in a known discreet man, though he do nothing  
but reprove.

*Clo.* Now Mercury endue thee with leasing, for  
thou speakest well of fools !

*Re-enter Maria.*

*Mar.* Madam, there is at the gate a young gentle-  
man much desires to speak with you.

*Oli.* From the Count Orsino, is it ?

*Mar.* I know not, madam : 'tis a fair young man, 110  
and well attended.

*Oli.* Who of my people hold him in delay ?

*Mar.* Sir Toby, madam, your kinsman.

*Oli.* Fetch him off, I pray you ; he speaks nothing  
but madman : fie on him ! [*Exit Maria.*] Go  
you, Malvolio : if it be a suit from the count, I  
am sick, or not at home ; what you will, to dis-  
miss it. [*Exit Malvolio.*] Now you see, sir,  
how your fooling grows old, and people dislike it.

*Clo.* Thou hast spoke for us, madonna, as if thy 120  
eldest son should be a fool ; whose skull Jove  
cram with brains ! for,—here he comes,—one  
of thy kin has a most weak pia mater.

*Enter Sir Toby.*

*Oli.* By mine honour, half drunk. What is he at the gate, cousin?

*Sir To.* A gentleman.

*Oli.* A gentleman! what gentleman?

*Sir To.* 'Tis a gentleman here—a plague o' these pickle-herring! How now, sot!

*Clo.* Good Sir Toby! 130

*Oli.* Cousin, cousin, how have you come so early by this lethargy?

*Sir To.* Lechery! I defy lechery. There's one at the gate.

*Oli.* Ay, marry, what is he?

*Sir To.* Let him be the devil, an he will, I care not: give me faith, say I. Well, it's all one. [*Exit.*]

*Oli.* What's a drunken man like, fool?

*Clo.* Like a drowned man, a fool and a mad man: one draught above heat makes him a fool; the 140 second mads him; and a third drowns him.

*Oli.* Go thou and seek the crowner, and let him sit o' my coz; for he's in the third degree of drink, he's drowned: go look after him.

*Clo.* He is, but mad yet, madonna; and the fool shall look to the madman. [*Exit.*]

*Re-enter Malvolio.*

*Mal.* Madam, yond young fellow swears he will speak with you. I told him you were sick ; he takes on him to understand so much, and therefore comes to speak with you. I told him you were asleep ; he seems to have a foreknowledge of that too, and therefore comes to speak with you. What is to be said to him, lady ? he's fortified against any denial. 150

*Oli.* Tell him he shall not speak with me.

*Mal.* Has been told so ; and he says, he'll stand at your door like a sheriff's post, and be the supporter to a bench, but he'll speak with you.

*Oli.* What kind o' man is he ?

*Mal.* Why, of mankind. 160

*Oli.* What manner of man ?

*Mal.* Of very ill manner : he'll speak with you, will you or no.

*Oli.* Of what personage and years is he ?

*Mal.* Not yet old enough for a man, nor young enough for a boy ; as a squash is before 'tis a peascod, or a codling when 'tis almost an apple : 'tis with him in standing water, between boy and man. He is very well-favoured and he

speaks very shrewishly; one would think his 170  
mother's milk were scarce out of him.

*Ol.* Let him approach: call in my gentle-  
woman.

*Mal.* Gentlewoman, my lady calls. [*Exit.*

*Re-enter Maria.*

*Ol.* Give me my veil: come, throw it o'er my face.  
We'll once more hear Orsino's embassy.

*Enter Viola, and Attendants.*

*Vio.* The honourable lady of the house, which is  
she?

*Ol.* Speak to me; I shall answer for her. Your  
will? 180

*Vio.* Most radiant, exquisite and unmatchable beauty,  
—I pray you, tell me if this be the lady of  
the house, for I never saw her: I would be  
loath to cast away my speech, for besides that  
it is excellently well penned, I have taken great  
pains to con it. Good beauties, let me sustain  
no scorn; I am very comptible, even to the  
least sinister usage.

*Ol.* Whence came you, sir?

*Vio.* I can say little more than I have studied, and 190  
that question's out of my part. Good gentle

one, give me modest assurance if you be the lady of the house, that I may proceed in my speech.

*Oli.* Are you a comedian?

*Vio.* No, my profound heart: and yet, by the very fangs of malice I swear, I am not that I play.  
Are you the lady of the house?

*Oli.* If I do not usurp myself, I am.

*Vio.* Most certain, if you are she, you do usurp  
yourself; for what is yours to bestow is not 200  
yours to reserve. But this is from my commission: I will on with my speech in your praise, and then show you the heart of my message.

*Oli.* Come to what is important in 't: I forgive you the praise.

*Vio.* Alas, I took great pains to study it, and 'tis poetical.

*Oli.* It is the more like to be feigned: I pray you, keep it in. I heard you were saucy at my gates, and allowed your approach rather to wonder 210  
at you than to hear you. If you be not mad, be gone; if you have reason, be brief: 'tis not that time of moon with me to make one in so skipping a dialogue.

*Mar.* Will you hoist sail, sir? here lies your way.

*Vio.* No, good swabber; I am to hull here a little longer. Some mollification for your giant, sweet lady. Tell me your mind: I am a messenger. 220

*Oli.* Sure, you have some hideous matter to deliver, when the courtesy of it is so fearful. Speak your office.

*Vio.* It alone concerns your ear. I bring no overture of war, no taxation of homage: I hold the olive in my hand; my words are as full of peace as matter.

*Oli.* Yet you began rudely. What are you? what would you?

*Vio.* The rudeness that hath appeared in me have 230  
I learned from my entertainment. What I am, and what I would, are as secret as maiden-head; to your ears, divinity, to any other's, profanation.

*Oli.* Give us the place alone: we will hear this divinity. [*Exeunt Maria and Attendants.*]  
Now, sir, what is your text?

*Vio.* Most sweet lady,—

*Oli.* A comfortable doctrine, and much may be said of it. Where lies your text? 240

*Vio.* In Orsino's bosom.

*Oli.* In his bosom! In what chapter of his bosom?

*Vio.* To answer by the method, in the first of his heart.

*Oli.* O, I have read it: it is heresy. Have you no more to say?

*Vio.* Good madam, let me see your face.

*Oli.* Have you any commission from your lord to negotiate with my face? You are now out of  
your text: but we will draw the curtain and show  
you the picture. Look you, sir, such a one I was  
this present: is't not well done? [Unveiling.

*Vio.* Excellently done, if God did all.

*Oli.* 'Tis in grain, sir; 'twill endure wind and weather.

*Vio.* 'Tis beauty truly blent, whose red and white  
Nature's own sweet and cunning hand laid on:  
Lady, you are the cruell'st she alive,  
If you will lead these graces to the grave 260  
And leave the world no copy.

*Oli.* O, sir, I will not be so hard-hearted; I  
will give out divers schedules of my beauty:  
it shall be inventoried, and every particle and  
utensil labelled to my will: as, item, two lips,  
indifferent red; item, two grey eyes, with lids

to them; item, one neck, one chin, and so forth. Were you sent hither to praise me?

*Vio.* I see you what you are, you are too proud;  
But, if you were the devil, you are fair. 270  
My lord and master loves you: O, such love  
Could be but recompensed, though you were crown'd  
The nonpareil of beauty!

*Oli.* How does he love me?

*Vio.* With adorations, fertile tears,  
With groans that thunder love, with sighs of fire.

*Oli.* Your lord does know my mind; I cannot love him:  
Yet I suppose him virtuous, know him noble,  
Of great estate, of fresh and stainless youth;  
In voices well divulged, free, learn'd and valiant;  
And in dimension and the shape of nature 280  
A gracious person: but yet I cannot love him;  
He might have took his answer long ago.

*Vio.* If I did love you in my master's flame,  
With such a suffering, such a deadly life,  
In your denial I would find no sense;  
I would not understand it.

*Oli.* Why, what would you?

*Vio.* Make me a willow cabin at your gate,  
And call upon my soul within the house;  
Write loyal cantons of contemned love

And sing them loud even in the dead of night ; 290  
 Halloo your name to the reverberate hills,  
 And make the babbling gossip of the air  
 Cry out 'Olivia !' O, you should not rest  
 Between the elements of air and earth,  
 But you should pity me !

*Oli.* You might do much.

What is your parentage ?

*Viola.* Above my fortunes, yet my state is well :  
 I am a gentleman.

*Oli.* Get you to your lord ;  
 I cannot love him : let him send no more ;  
 Unless, perchance, you come to me again, 300  
 To tell me how he takes it. Fare you well :  
 I thank you for your pains : spend this for me.

*Viola.* I am no fee'd post, lady ; keep your purse :  
 My master, not myself, lacks recompense.  
 Love make his heart of flint that you shall love ;  
 And let your fervour, like my master's, be  
 Placed in contempt ! Farewell, fair cruelty. [*Exit.*]

*Oli.* 'What is your parentage ?'  
 'Above my fortunes, yet my state is well :  
 I am a gentleman.' I'll be sworn thou art ; 310  
 Thy tongue, thy face, thy limbs, actions, and spirit,  
 Do give thee five-fold blazon : not too fast : soft, soft !

Unless the master were the man. How now!  
Even so quickly may one catch the plague?  
Methinks I feel this youth's perfections  
With an invisible and subtle stealth  
To creep in at mine eyes. Well, let it be.  
What ho, Malvolio!

*Re-enter Malvolio.*

*Mal.* Here, madam, at your service.

*Oli.* Run after that same peevish messenger,  
The county's man: he left this ring behind him, 320  
Would I or not: tell him I'll none of it.  
Desire him not to flatter with his lord,  
Nor hold him up with hopes; I am not for him:  
If that the youth will come this way to-morrow,  
I'll give him reasons for't: hie thee, Malvolio.

*Mal.* Madam, I will. [Exit.

*Oli.* I do I know not what, and fear to find  
Mine eye too great a flatterer for my mind.  
Fate, show thy force: ourselves we do not owe;  
What is decreed must be, and be this so. 330  
[Exit.



Act Second.

Scene 1

*The sea-coast.*

*Enter Antonio and Sebastian.*

*Ant.* Will you stay no longer? nor will you not that I go with you?

*Seb.* By your patience, no. My stars shine darkly over me: the malignancy of my fate might perhaps distemper yours; therefore I shall crave of you your leave that I may bear my evils alone: it were a bad recompense for your love, to lay any of them on you.

*Ant.* Let me yet know of you whither you are bound.

*Seb.* No, sooth, sir: my determinate voyage is mere extravagancy. But I perceive in you so excellent a touch of modesty, that you will not extort from me what I am willing to keep in; therefore it charges me in manners the rather to express myself. You must know of me then, Antonio, my name is Sebastian, which I called

Roderigo. My father was that Sebastian of  
Messaline, whom I know you have heard of.  
He left behind him myself and a sister, both 20  
born in an hour : if the heavens had been pleased,  
would we had so ended ! but you, sir, altered  
that ; for some hour before you took me from  
the breach of the sea was my sister drowned.

*Ant.* Alas the day !

*Seb.* A lady, sir, though it was said she much resem-  
bled me, was yet of many accounted beautiful :  
but, though I could not with such estimable  
wonder overfar believe that, yet thus far I will 30  
boldly publish her ; she bore a mind that envy  
could not but call fair. She is drowned already,  
sir, with salt water, though I seem to drown  
her remembrance again with more.

*Ant.* Pardon me, sir, your bad entertainment.

*Seb.* O good Antonio, forgive me your trouble.

*Ant.* If you will not murder me for my love, let me  
be your servant.

*Seb.* If you will not undo what you have done, that  
is, kill him whom you have recovered, desire it  
not. Fare ye well at once : my bosom is full 40  
of kindness, and I am yet so near the manners  
of my mother, that upon the least occasion more

mine eyes will tell tales of me. I am bound to  
the Count Orsino's court: farewell. [Exit.

*Ant.* The gentleness of all the gods go with thee!  
I have many enemies in Orsino's court,  
Else would I very shortly see thee there.  
But, come what may, I do adore thee so,  
That danger shall seem sport, and I will go. 49  
[Exit.

SCENE III

*A street.*

*Enter Viola, Malvolio following.*

*Mal.* Were not you even now with the Countess  
Olivia?

*Vio.* Even now, sir; on a moderate pace I have  
since arrived but hither.

*Mal.* She returns this ring to you, sir: you might  
have saved me my pains, to have taken it away  
yourself. She adds, moreover, that you should  
put your lord into a desperate assurance she will  
none of him: and one thing more, that you be  
never so hardy to come again in his affairs, 10  
unless it be to report your lord's taking of this.  
Receive it so.

*Vio.* She took the ring of me : I'll none of it.

*Mal.* Come, sir, you peevishly threw it to her ; and her will is, it should be so returned : if it be worth stooping for, there it lies in your eye ; if not, be it his that finds it. [Exit.

*Vio.* I left no ring with her : what means this lady ?  
 Fortune forbid my outside have not charm'd her !  
 She made good view of me ; indeed, so much, 20  
 That methought her eyes had lost her tongue,  
 For she did speak in starts distractedly.  
 She loves me, sure ; the cunning of her passion  
 Invites me in this churlish messenger.  
 None of my lord's ring ! why, he sent her none.  
 I am the man : if it be so, as 'tis,  
 Poor lady, she were better love a dream.  
 Disguise, I see, thou art a wickedness,  
 Wherein the pregnant enemy does much.  
 How easy is it for the proper-false 30  
 In women's waxen hearts to set their forms !  
 Alas, our frailty is the cause, not we !  
 For such as we are made of, such we be.  
 How will this fadge ? my master loves her dearly ;  
 And I, poor monster, fond as much on him ;  
 And she, mistaken, seems to dote on me.  
 What will become of this ? As I am man,

My state is desperate for my master's love ;  
 As I am woman,—now alas the day !—  
 What thriftless sighs shall poor Olivia breathe ! 40  
 O time ! thou must untangle this, not I ;  
 It is too hard a knot for me to untie ! [Exit.

Scene III.

*Olivia's house.*

*Enter Sir Toby and Sir Andrew.*

*Sir To.* Approach, Sir Andrew : not to be a-bed  
 after midnight is to be up betimes ; and ‘ diluculo  
 surgere,’ thou know’st,—

*Sir And.* Nay, by my troth, I know not : but I  
 know, to be up late is to be up late.

*Sir To.* A false conclusion : I hate it as an unfilled  
 can. To be up after midnight and to go to bed  
 then, is early : so that to go to bed after mid-  
 night is to go to bed betimes. Does not our  
 life consist of the four elements ? 10

*Sir And.* Faith, so they say ; but I think it rather  
 consists of eating and drinking.

*Sir To.* Thou’rt a scholar ; let us therefore eat and  
 drink. Marian, I say ! a stoup of wine !

*Enter Clown.*

*Sir And.* Here comes the fool, i' faith.

*Clo.* How now, my hearts ! did you never see the picture of ' we three ' ?

*Sir To.* Welcome, ass. Now let's have a catch.

*Sir And.* By my troth, the fool has an excellent breast. I had rather than forty shillings I had 20  
such a leg, and so sweet a breath to sing, as the fool has. In sooth, thou wast in very gracious fooling last night, when thou spokest of Pigrogromitus, of the Vapians passing the equinoctial of Queubus : 'twas very good, i' faith. I sent thee sixpence for thy leman : hadst it ?

*Clo.* I did impetico thy gratillity ; for Malvolio's nose is no whipstock : my lady has a white hand, and the Myrmidons are no bottle-ale houses.

*Sir And.* Excellent ! why, this is the best fooling, 30  
when all is done. Now, a song.

*Sir To.* Come on ; there is sixpence for you : let's have a song.

*Sir And.* There's a testril of me too : if one knight give a—

*Clo.* Would you have a love-song, or a song of good life ?

*Sir To.* A love-song, a love-song.

*Sir And.* Ay, ay : I care not for good life.

*Clo.* [*Sings*]

O mistress mine, where are you roaming? 40

O, stay and hear ; your true love's coming,

That can sing both high and low :

Trip no further, pretty sweeting ;

Journeys end in lovers meeting,

Every wise man's son doth know.

*Sir And.* Excellent good, i' faith.

*Sir To.* Good, good.

*Clo.* [*Sings*]

What is love ? 'tis not hereafter ;

Present mirth hath present laughter ;

What's to come is still unsure : 50

In delay there lies no plenty ;

Then come kiss me, sweet and twenty,

Youth's a stuff will not endure.

*Sir And.* A mellifluous voice, as I am true knight.

*Sir To.* A contagious breath.

*Sir And.* Very sweet and contagious, i' faith.

*Sir To.* To hear by the nose, it is dulcet in contagion. But shall we make the welkin dance indeed ? shall we rouse the night-owl in a catch 60

that will draw three souls out of one weaver?  
shall we do that?

*Sir And.* An you love me, let's do 't: I am  
dog at a catch.

*Clo.* By 'r lady, sir, and some dogs will catch well.

*Sir And.* Most certain. Let our catch be, 'Thou  
knave.'

*Clo.* 'Hold thy peace, thou knave,' knight? I  
shall be constrained in 't to call thee knave,  
knight.

70

*Sir And.* 'Tis not the first time I have constrained  
one to call me knave. Begin, fool: it begins  
'Hold thy peace.'

*Clo.* I shall never begin if I hold my peace.

*Sir And.* Good, i' faith. Come, begin. [*Catch sung.*

*Enter Maria.*

*Mar.* What a caterwauling do you keep here!  
If my lady have not called up her steward  
Malvolio and bid him turn you out of doors,  
never trust me.

*Sir To.* My lady's a Cataian, we are politicians, 80  
Malvolio's a Peg-a-Ramsey, and 'Three merry  
men be we.' Am not I consanguineous? am  
I not of her blood? Tillyvally. Lady! [*Sings*]  
'There dwelt a man in Babylon, lady, lady!'

*Clo.* Beshrew me, the knight's in admirable fooling.

*Sir And.* Ay, he does well enough if he be disposed, and so do I too : he does it with a better grace, but I do it more natural.

*Sir To.* [*Sings*] 'O, the twelfth day of December',—

*Mar.* For the love o' God, peace!

*Enter Malvolio.*

*Mal.* My masters, are you mad? or what are you? Have you no wit, manners, nor honesty, but to gabble like tinkers' at this time of night? Do ye make an alehouse of my lady's house, that ye squeak out your coziers' catches without any mitigation or remorse of voice? Is there no respect of place, persons, nor time in you?

*Sir To.* We did keep time, sir, in our catches. Sneak up!

*Mal.* Sir Toby, I must be round with you. My lady bade me tell you, that, though she harbours you as her kinsman, she's nothing allied to your disorders. If you can separate yourself and your misdemeanours, you are welcome to the house; if not, an it would please you to take leave of her, she is very willing to bid you farewell.

*Sir To.* 'Farewell, dear heart, since I must needs  
be gone.' 110

*Mar.* Nay, good Sir Toby.

*Clo.* 'His eyes do show his days are almost  
done.'

*Mal.* Is't even so ?

*Sir To.* 'But I will never die.'

*Clo.* Sir Toby, there you lie.

*Mal.* This is much credit to you.

*Sir To.* 'Shall I bid him go ?'

*Clo.* 'What an if you do ?'

*Sir To.* 'Shall I bid him go, and spare not ?' 120

*Clo.* 'O no, no, no, no, you dare not.'

*Sir To.* Out o' tunc, sir : ye lie. Art any more  
than a steward ? Dost thou think, because thou  
art virtuous, there shall be no more cakes and  
ale ?

*Clo.* Yes, by Saint Anne, and ginger shall be hot i'  
the mouth too.

*Sir To.* Thou'rt i' the right. Go, sir, rub your  
chain with crumbs. A stoup of wine, Maria !

*Mal.* Mistress Mary, if you prized my lady's favour 130  
at any thing more than contempt, you would  
not give means for this uncivil rule : she shall  
know of it, by this hand. [Exit.

*Mar.* Go shake your ears.

*Sir And.* 'Twere as good a deed as to drink when  
a man's a-hungry, to challenge him the field,  
and then to break promise with him and make  
a fool of him.

*Sir To.* Do't knight : I'll write thee a challenge ;  
or I'll deliver thy indignation to him by word 140  
of mouth.

*Mar.* Sweet Sir Toby, be patient for to-night : since  
the youth of the count's was to-day with my  
lady, she is much out of quiet. For Monsieur  
Malvolio, let me alone with him : if I do not gull  
him into a nayword, and make him a common  
recreation, do not think I have wit enough  
to lie straight in my bed : I know I can do it.

*Sir To.* Possess us, possess us ; tell us something of  
him. 150

*Mar.* Marry, sir, sometimes he is a kind of  
puritan.

*Sir And.* O, if I thought that, I'd beat him like a  
dog !

*Sir To.* What, for being a puritan ? thy exquisite  
reason, dear knight ?

*Sir And.* I have no exquisite reason for't, but I  
have reason good enough.

*Mar.* The devil a puritan that he is, or any thing constantly, but a time-pleaser ; an affectioned 160  
ass, that cons state without book and utters it by  
great swarths : the best persuaded of himself, so  
crammed, as he thinks, with excellencies, that  
it is his grounds of faith that all that look on  
him love him ; and on that vice in him will my  
revenge find notable cause to work.

*Sir To.* What wilt thou do ?

*Mar.* I will drop in his way some obscure epistles  
of love ; wherein, by the colour of his beard,  
the shape of his leg, the manner of his gait, the 170  
expressure of his eye, forehead, and complexion,  
he shall find himself most feelingly personated.  
I can write very like my lady your niece : on a  
forgotten matter we can hardly make distinction  
of our hands.

*Sir To.* Excellent ! I smell a device.

*Sir And.* I have 't in my nose too.

*Sir To.* He shall think, by the letters that thou wilt  
drop, that they come from my niece, and that  
she's in love with him. 180

*Mar.* My purpose is, indeed, a horse of that  
colour.

*Sir And.* And your horse now would make him an

or, What You Will 

Act II. Sc. iii.

*Mar.* Ass, I doubt not.

*Sir And.* O, 'twill be admirable!

*Mar.* Sport royal, I warrant you: I know my  
physic will work with him. I will plant you  
two, and let the fool make a third, where he  
shall find the letter: observe his construction of 190  
it. For this night, to bed, and dream on the  
event. Farewell. [*Exit.*

*Sir To.* Good night, Penthesilea.

*Sir And.* Before me, she's a good wench.

*Sir To.* She's a beagle, true-bred, and one that  
adores me: what o' that?

*Sir And.* I was adored once too.

*Sir To.* Let's to bed, knight. Thou hadst need  
send for more money.

*Sir And.* If I cannot recover your niece, I am a foul 200  
way out.

*Sir To.* Send for money, knight; if thou hast her  
not i' the end, call me cut.

*Sir And.* If I do not, never trust me, take it how  
you will.

*Sir To.* Come, come, I'll go burn some sack; 'tis  
too late to go to bed now: come, knight;  
come, knight. [*Exeunt.*

Scene IV

*The Duke's palace.*

*Enter Duke, Viola, Curio, and others.*

*Duke.* Give me some music. Now, good morrow, friends,  
Now, good Cesario, but that piece of song,  
That old and antique song we heard last night :  
Methought it did relieve my passion much,  
More than light airs and recollected terms  
Of these most brisk and giddy-paced times :  
Come, but one verse.

*Cur.* He is not here, so please your lordship, that  
should sing it.

*Duke.* Who was it ?

10

*Cur.* Feste, the jester, my lord ; a fool that the  
lady Olivia's father took much delight in. He  
is about the house.

*Duke.* Seek him out, and play the tune the while.

*[Exit Curio. Music plays.]*

Come hither, boy : if ever thou shalt love,  
In the sweet pangs of it remember me ;  
For such as I am all true lovers are,  
Unstaid and skittish in all motions else,

Save in the constant image of the creature  
That is beloved. How dost thou like this tune? 20

*Vio.* It gives a very echo to the seat  
Where love is throned.

*Duke.* Thou dost speak masterly :  
My life upon 't, young though thou art, thine eye  
Hath stay'd upon some favour that it loves :  
Hath it not, boy?

*Vio.* A little, by your favour.

*Duke.* What kind of woman is 't?

*Vio.* Of your complexion.

*Duke.* She is not worth thee, then. What years, i' faith?

*Vio.* About your years, my lord.

*Duke.* Too old, by heaven : let still the woman take 30  
An elder than herself ; so wears she to him,  
So sways she level in her husband's heart :  
For, boy, however we do praise ourselves,  
Our fancies are more giddy and unfirm,  
More longing, wavering, sooner lost and worn,  
Than women's are.

*Vio.* I think it well, my lord.

*Duke.* Then let thy love be younger than thyself,  
Or thy affection cannot hold the bent ;  
For women are as roses, whose fair flower  
Being once display'd, doth fall that very hour. 40

*Vio.* And so they are : alas, that they are so ;  
To die, even when they to perfection grow !

*Re-enter Curio and Clown.*

*Duke.* O, fellow, come, the song we had last night.  
Mark it, Cesario, it is old and plain ;  
The spinsters and the knitters in the sun  
And the free maids that weave their thread with bones  
Do use to chant it : it is silly sooth,  
And dallies with the innocence of love,  
Like the old age.

*Clo.* Are you ready, sir ?

50

*Duke.* Ay ; prithee, sing.

[*Music.*]

SONG.

*Clo.* Come away, come away, death,  
And in sad cypress let me be laid ;  
Fly away, fly away, breath ;  
I am slain by a fair cruel maid.  
My shroud of white, stuck all with yew,  
O, prepare it !  
My part of death, no one so true  
Did share it.

Not a flower, not a flower sweet,  
On my black coffin let there be strown ;

60

Not a friend, not a friend greet

My poor corpse, where my bones shall be thrown :  
A thousand thousand sighs to save,

Lay me, O, where  
Sad true lover never find my grave,  
To weep there !

*Duke.* There 's for thy pains.

*Clo.* No pains, sir ; I take pleasure in singing,  
sir.

70

*Duke.* I 'll pay thy pleasure then.

*Clo.* Truly, sir, and pleasure will be paid, one time  
or another.

*Duke.* Give me now leave to leave thee.

*Clo.* Now, the melancholy god protect thee ; and  
the tailor make thy doublet of changeable  
taffeta, for thy mind is a very opal. I would  
have men of such constancy put to sea, that  
their business might be every thing and their  
intent every where ; for that 's it that always 80  
makes a good voyage of nothing. Farewell. [*Exit.*

*Duke.* Let all the rest give place.

[*Curio and Attendants retire.*

Once more, Cesario,

-Get thee to yond same sovereign cruelty :

Tell her, my love, more noble than the world,

Prizes not quantity of dirty lands;  
The parts that fortune hath bestow'd upon her,  
Tell her, I hold as giddily as fortune ;  
But 'tis that miracle and queen of gems  
That nature pranks her in attracts my soul.

*Vio.* But if she cannot love you, sir ? 90

*Duke.* I cannot be so answer'd.

*Vio.* Sooth, but you must.

Say that some lady, as perhaps there is,  
Hath for your love as great a pang of heart  
As you have for Olivia : you cannot love her ;  
You tell her so ; must she not then be answer'd ?

*Duke.* There is no woman's sides  
Can bide the beating of so strong a passion  
As love doth give my heart ; no woman's heart  
So big, to hold so much ; they lack retention.  
Alas, their love may be call'd appetite,— 100  
No motion of the liver, but the palate,—  
That suffer surfeit, cloyment and revolt ;  
But mine is all as hungry as the sea,  
And can digest as much : make no compare  
Between that love a woman can bear me  
And that I owe Olivia.

*Vio.* Ay, but I know,—

*Duke.* What dost thou know ?

*Vio.* Too well what love women to men may owe :  
 In faith, they are as true of heart as we.  
 My father had a daughter loved a man, 110  
 As it might be, perhaps, were I a woman,  
 I should your lordship.

*Duke.* And what's her history?

*Vio.* A blank, my lord. She never told her love,  
 But let concealment, like a worm i' the bud,  
 Feed on her damask cheek : she pined in thought ;  
 And with a green and yellow melancholy  
 She sat like patience on a monument,  
 Smiling at grief. Was not this love indeed ?  
 We men may say more, swear more : but indeed  
 Our shows are more than will ; for still we prove  
 Much in our vows, but little in our love. 121

*Duke.* But died thy sister of her love, my boy ?

*Vio.* I am all the daughters of my father's house,  
 And all the brothers too : and yet I know not.  
 Sir, shall I to this lady ?

*Duke.* Ay that's the theme.

To her in haste ; give her this jewel ; say,  
 My love can give no place, bide no deny.

[*Exeunt.*]

Scene V.

*Olivia's garden.*

*Enter Sir Toby, Sir Andrew, and Fabian.*

*Sir To.* Come thy ways, Signior Fabian.

*Fab.* Nay, I'll come: if I lose a scruple of this sport, let me be boiled to death with melancholy.

*Sir To.* Wouldst thou not be glad to have the niggardly rascally sheep-biter come by some notable shame?

*Fab.* I would exult, man: you know, he brought me out o' favour with my lady about a bear-baiting here.

10

*Sir To.* To anger him we'll have the bear again; and we will fool him black and blue: shall we not, Sir Andrew?

*Sir And.* An we do not, it is pity of our lives.

*Sir To.* Here comes the little villain.

*Enter Maria.*

How now, my metal of India!

*Mar.* Get ye all three into the box-tree: Malvolio's coming down this walk: he has been yonder i'

the sun practising behaviour to his own shadow 20  
 this half hour : observe him, for the love of  
 mockery ; for I know this letter will make a  
 contemplative idiot of him. Close, in the name  
 of jesting ! Lie thou there [*throws down a*  
*letter*] ; for here comes the trout that must be  
 caught with tickling. [Exit.]

*Enter Malvolio.*

*Mal.* 'Tis but fortune ; all is fortune. Maria once  
 told me she did affect me : and I have heard  
 herself come thus near, that, should she fancy, it  
 should be one of my complexion. Besides, she 30  
 uses me with a more exalted respect than any  
 one else that follows her. What should I think  
 on 't ?

*Sir To.* Here 's an overweening rogue !

*Fab.* O, peace ! Contemplation makes a rare turkey-  
 cock of him : how he jets under his advanced  
 plumes !

*Sir And.* 'Slight, I could so beat the rogue !

*Sir To.* Peace, I say.

*Mal.* To be Count Malvolio ! 40

*Sir To.* Ah, rogue !

*Sir And.* Pistol him, pistol him.

*Sir To.* Peace, peace !

*Mal.* There is example for't; the lady of the  
Strachy married the yeoman of the wardrobe.

*Sir And.* Fie on him Jezebel!

*Fab.* O, peace! now he's deeply in: look how  
imagination blows him.

*Mal.* Having been three months married to her,  
sitting in my state,— 50

*Sir To.* O, for a stone-bow, to hit him in the  
eye!

*Mal.* Calling my officers about me, in my branched  
velvet gown; having come from a day-bed,  
where I have left Olivia sleeping,—

*Sir To.* Fire and brimstone!

*Fab.* O, peace, peace!

*Mal.* And then to have the humour of state; and  
after a demure travel of regard, telling them I  
know my place as I would they should do theirs, 60  
to ask for my kinsman Toby,—

*Sir To.* Bolts and shackles!

*Fab.* O, peace, peace, peace! now, now.

*Mal.* Seven of my people, with an obedient start,  
make out for him: I frown the while; and  
perchance wind up my watch, or play with my—  
some rich jewel. Toby approaches; courtesies  
there to me,—

or, What You Will ❧

Act II. Sc. v

*Sir To.* Shall this fellow live?

*Fab.* Though our silence be drawn from us with 70  
cars, yet peace.

*Mal.* I extend my hand to him thus, quenching  
my familiar smile with an austere regard of  
control,—

*Sir To.* And does not Toby take you a blow o'  
the lips then.

*Mal.* Saying, 'Cousin Toby, my fortunes having  
cast me on your niece give me this prerog-  
ative of speech,'—

*Sir To.* What, what? 80

*Mal.* 'You must amend your drunkenness.'

*Sir To.* Out, scab!

*Fab.* Nay, patience, or we break the sinews of  
our plot.

*Mal.* 'Besides, you waste the treasure of your time  
with a foolish knight,'—

*Sir And.* That's me, I warrant you.

*Mal.* 'One Sir Andrew,'—

*Sir And.* I knew 'twas I; for many do call 90  
me fool.

*Mal.* What employment have we here?

[*Taking up the letter.*

*Fab.* Now is the woodcock near the gin.

*Sir To.* O, peace! and the spirit of humours  
intimate reading aloud to him.

*Mal.* By my life, this is my lady's hand: these  
be her very C's, her U's, and her T's; and  
thus makes she her great P's. It is, in con-  
tempt of question, her hand.

*Sir And.* Her C's, her U's and her T's: why  
that?

100

*Mal.* [*reads*] To the unknown beloved, this, and  
my good wishes:—her very phrases! By your  
leave, wax. Soft! and the impressure her  
Lucrece, with which she uses to seal: 'tis my  
lady. To whom should this be?

*Fab.* This wins, him, liver and all.

*Mal.* [*reads*] Jove knows I love:  
But who?

Lips, do not move; ..

No man must know.

110

'No man must know.' What follows? the  
numbers altered! 'No man must know:' if  
this should be thee, Malvolio?

*Sir To.* Maſſy, hang thee, brock!

*Mal.* [*reads*] I may command where I adore;  
But silence, like a Lucrece knife,

or, What You Will 

Act II. Sc. v.

With bloodless stroke my heart doth gore :

M, O, A, I, doth sway my life.

*Fab.* A fustian riddle !

*Sir To.* Excellent wench, say I.

120

*Mal.* 'M, O, A, I, doth sway my life.' Nay, but  
first, let me see, let me see, let me see.

*Fab.* What dish o' poison has she dressed him !

*Sir To.* And with what wing the staniel checks  
at it !

*Mal.* 'I may command where I adore.' Why,  
she may command me : I serve her ; she is my  
lady. Why, this is evident to any formal capa-  
city ; there is no obstruction in this : and the  
end,—what should that alphabetical position 130  
portend ? If I could make that resemble some-  
thing in me,—Softly ! M, O, A, I,—

*Sir To.* O, ay, make up that : he is now at a cold  
scent.

*Fab.* Sowter will cry upon't for all this, though  
it be as rank as a fox.

*Mal.* M,—Malvolio ; M,—why, that begins my  
name.

*Fab.* Did not I say he would work it out ? the cur  
is excellent at faults.

140

*Mal.* M,—but then there is no consonancy in the

sequel ; that suffers under probation : A should follow, but O does.

*Fab.* And O shall end, I hope.

*Sir To.* Ay, or I'll cudgel him, and make him cry O !

*Mal.* And then I comes behind.

*Fab.* Ay, an you had any eye behind you, you might see more detraction at your heels than fortunes before you. 150

*Mal.* M, O, A, I ; this simulation is not as the former : and yet, to crush this a little, it would bow to me, for every one of these letters are in my name. Soft ! here follows prose.  
[*Reads*] If this fall into thy hand, revolve. In my stars I am above thee ; but be not afraid of greatness : some are born great, some achieve greatness, and some have greatness thrust upon 'em. Thy Fates open their hands ; let thy blood and spirit embrace them ; and, to inure 160 thyself to what thou art like to be, cast thy humble slough and appear fresh. Be opposite with a kinsman, surly with servants ; let thy tongue tang arguments of state ; put thyself into the trick of singularity : she thus advises thee that sighs for thee. Remember who commended thy yellow

stockings, and wished to see thee ever cross-gartered : I say, remember. Go to, thou art made, if thou desirest to be so ; if not, let me see thee a steward still, the fellow of servants, and 170 not worthy to touch Fortune's fingers. Farewell. She that would alter services with thee,

THE FORTUNATE-UNHAPPY.

Daylight and champain discovers not more : this is open. I will be proud, I will read politic authors, I will baffle Sir Toby, I will wash off gross acquaintance, I will be point-devise the very man. I do not now fool myself, to let imagination jade me ; for every reason excites to this, that my lady loves me. She did commend 180 my yellow stockings of late, she did praise my leg being cross-gartered ; and in this she manifests herself to my love, and with a kind of injunction drives me to these habits of her liking. I thank my stars I am happy. I will be strange, stout, in yellow stockings, and cross-gartered, even with the swiftness of putting on. Jove and my stars be praised ! Here is yet a postscript. [Reads] Thou canst not choose but know who I am. If thou entertainest my love, let it 190 appear in thy smiling ; thy smiles become thee

well ; therefore in my presence still smile, dear  
my sweet, I prithee.

Jove, I thank thee : I will smile ; I will do  
everything that thou wilt have me. [Exit.

*Fab.* I will not give my part of this sport for a  
pension of thousands to be paid from the  
Sophy.

*Sir To.* I could marry this wench for this  
device,— 200

*Sir And.* So could I too.

*Sir To.* And ask no other dowry with her but such  
another jest.

*Sir And.* Nor I neither.

*Fab.* Here comes my noble gull-catcher.

*Re-enter Maria.*

*Sir To.* Wilt thou set thy foot o' my neck ?

*Sir And.* Or o' mine either ?

*Sir To.* Shall I play my freedom at tray-trip, and  
become thy bond-slave ?

*Sir And.* I' faith, or I either ? 210

*Sir To.* Why, thou hast put him in such a dream,  
that when the image of it leaves him he must  
run mad.

*Mar.* Nay, but say true ; does it work upon him ?

*Sir To.* Like aqua-vitæ with a midwife.

*Mar.* If you will then see the fruits of the sport,  
mark his first approach before my lady : he will  
come to her in yellow stockings, and 'tis a  
colour she abhors, and cross-gartered, a fashion  
she detests ; and he will smile upon her, which 220  
will now be so unsuitable to her disposition, being  
addicted to a melancholy as she is, that it  
cannot but turn him into a notable contempt.  
If you will see it, follow me.

*Sir To.* To the gates of Tartar, thou most excellent  
devil of wit !

*Sir And.* I 'll make one too.

[*Exeunt.*



ACT THIRD.

SCENE I.

*Olivia's garden.**Enter Viola, and Clown with a tabor.*

*Vio.* Save thee, friend, and thy music : dost thou live by thy tabor ?

*Clo.* No, sir, I live by the church.

*Vio.* Art thou a churchman ?

*Clo.* No such matter, sir : I do live by the church ; for I do live at my house, and my house doth stand by the church.

*Vio.* So thou mayst say, the king lies by a beggar, if a beggar dwell near him ; or, the church stands by thy tabor, if thy tabor stand by the church. 10

*Clo.* You have said, sir. To see this age ! A sentence is but a cheveril glove to a good wit : how quickly the wrong side may be turned outward !

*Vio.* Nay, that's certain ; they that dally nicely with words may quickly make them wanton.

or, What You Will ❧

Act III. Sc. i

*Clo.* I would, therefore, my sister had had no  
name, sir. 20

*Vio.* Why, man?

*Clo.* Why, sir, her name's a word; and to dally  
with that word might make my sister wan-  
ton. But indeed words are very rascals since  
bonds disgraced them.

*Vio.* Thy reason, man?

*Clo.* Troth, sir, I can yield you none without  
words; and words are grown so false, I am  
loath to prove reason with them.

*Vio.* I warrant thou art a merry fellow and carest 30  
for nothing.

*Clo.* Not so, sir, I do care for something; but in  
my conscience, sir, I do not care for you: if  
that be to care for nothing, sir, I would it would  
make you invisible.

*Vio.* Art not thou the Lady Olivia's fool?

*Clo.* No, indeed, sir; the Lady Olivia has no folly:  
she will keep no fool, sir, till she be married;  
and fools are as like husbands as pilchards are  
to herrings; the husband's the bigger: I am 40  
indeed not her fool, but her corrupter of words.

*Vio.* I saw thee late at the Count Orsino's.

*Clo.* Foolery, sir, does walk about the orb like

the sun, it shines every where. I would be sorry, sir, but the fool should be as oft with your master as with my mistress: I think I saw your wisdom there.

*Vio.* Nay, an thou pass upon me, I'll no more with thee. Hold, there's expenses for thee.

*Clo.* Now Jove, in his next commodity of hair, 50  
send thee a beard!

*Vio.* By my troth, I'll tell thee, I am almost sick for one; [*Aside*] though I would not have it grow on my chin. Is thy lady within?

*Clo.* Would not a pair of these have bred, sir?

*Vio.* Yes, being kept together and put to use.

*Clo.* I would play Lord Pandarus of Phrygia, sir, to bring a Cressida to this Troilus.

*Vio.* I understand you, sir; 'tis well begged. 60

*Clo.* The matter, I hope, is not great, sir, begging but a beggar: Cressida was a beggar. My lady is within, sir. I will construe to them whence you come; who you are and what you would are out of my welkin, I might say 'element,' but the word is over-worn. [*Exit.*]

*Vio.* This fellow is wise enough to play the fool;  
And to do that well craves a kind of wit:

He must observe their mood on whom he jests,  
The quality of persons, and the time, 70  
And, like the haggard, check at every feather  
That comes before his eye. This is a practice  
As full of labour as a wise man's art :  
For folly that he wisely shows is fit ;  
But wise men, folly-fall'n, quite taint their wit.

*Enter Sir Toby, and Sir Andrew.*

*Sir To.* Save you, gentleman.

*Vio.* And you, sir.

*Sir And.* Dieu vous garde, monsieur.

*Vio.* Et vous aussi ; votre serviteur.

*Sir And.* I hope, sir, you are ; and I am 80  
yours.

*Sir To.* Will you encounter the house ? my niece  
is desirous you should enter, if your trade be  
to her.

*Vio.* I am bound to your niece, sir ; I mean, she  
is the list of my voyage.

*Sir To.* Taste your legs, sir ; put them to mo-  
tion.

*Vio.* My legs do better understand me, sir, than  
I understand what you mean by bidding me 90  
taste my legs.

*Sir To.* I mean, to go, sir, to enter.

*Vio.* I will answer you with gait and entrance.  
But we are prevented.

*Enter Olivia and Maria.*

Most excellent accomplished lady, the heavens  
rain odours on you !

*Sir And.* That youth's a rare courtier : 'Rain  
odours ;' well.

*Vio.* My matter hath no voice, lady, but to your  
own most pregnant and vouchsafed ear. 100

*Sir And.* 'Odours,' 'pregnant,' and 'vouchsafed :'  
I'll get 'em all three all ready.

*Oli.* Let the garden door be shut, and leave me to  
my hearing. [*Exeunt Sir Toby, Sir Andrew,  
and Maria.*] Give me your hand, sir.

*Vio.* My duty, madam, and most humble service.

*Oli.* What is your name ?

*Vio.* Cesario is your servant's name, fair princess.

*Oli.* My servant, sir ! 'Twas never merry world  
Since lowly feigning was call'd compliment : 110  
You're servant to the Count Orsino, youth.

*Vio.* And he is yours, and his must needs be yours :  
Your servant's servant is your servant, madam.

*Oli.* For him, I think not on him : for his thoughts,

or, What You Will

Act III. Sc i.

Would they were blanks, rather than fill'd with me !

*Vio.* Madam, I come to whet your gentle thoughts  
On his behalf.

*Oli.* O, by your leave, I pray you ;  
I bade you never speak again of him :  
But, would you undertake another suit,  
I had rather hear you to solicit that 120  
Than music from the spheres.

*Vio.* Dear lady,—

*Oli.* Give me leave, beseech you. I did send,  
After the last enchantment you did here,  
A ring in chase of you : so did I abuse  
Myself, my servant and, I fear me, you :  
Under your hard construction must I sit,  
To force that on you, in a shameful cunning,  
Which you knew none of yours : what might you  
think ?

Have you not set mine honour at the stake  
And baited it with all the unmuzzled thoughts 130  
That tyrannous heart can think ? To one of your  
receiving

Enough is shown ; a cypress, not a bosom,  
Hides my heart. So, let me hear you speak.

*Vio.* I pity you.

*Oli.* That 's a degree to love.

*Vio.* No, not a grize ; for 'tis a vulgar proof,  
That very oft we pity enemies.

*Oli.* Why, then, methinks 'tis time to smile again.  
O world, how apt the poor are to be proud !  
If one should be a prey, how much the better  
To fall before the lion than the wolf ! 140

[*Clock strikes.*]

The clock upbraids me with the waste of time.  
Be not afraid, good youth, I will not have you :  
And yet, when wit and youth is come to harvest,  
Your wife is like to reap a proper man ;  
There lies your way, due west.

*Vio.* Then westward-ho !  
Grace and good disposition attend your ladyship !  
You 'll nothing, madam, to my lord by me ?

*Oli.* Stay :  
I prithee, tell me what thou think'st of me. 150

*Vio.* That you do think you are not what you are.

*Oli.* If I think so, I think the same of you.

*Vio.* Then think you right : I am not what I am.

*Oli.* I would you were as I would have you be !

*Vio.* Would it be better, madam, than I am ?  
I wish it might, for now I am your fool.

*Oli.* O, what a deal of scorn looks beautiful  
In the contempt and anger of his lip !

A murderous guilt shows not itself more soon  
 Than love that would seem hid : love's night is noon.  
 Cesario, by the roses of the spring, 161  
 By maidhood, honour, truth and every thing,  
 I love thee so, that, maugre all thy pride,  
 Nor wit nor reason can my passion hide.  
 Do not extort thy reasons from this clause,  
 For that I woo, thou therefore hast no cause ;  
 But rather reason thus with reason fetter,  
 Love sought is good, but given unsought is better.  
*Vio.* By innocence I swear, and by my youth,  
 I have one heart, one bosom and one truth, 170  
 And that no woman has ; nor never none  
 Shall mistress be of it, save I alone.  
 And so adieu, good madam : never more  
 Will I my master's tears to you deplore.  
*Oli.* Yet come again ; for thou perhaps mayst move  
 That heart, which now abhors, to like his love.

[*Exeunt.*]

Scene III

*Olivia's house.*

*Enter Sir Toby, Sir Andrew, and Fabian.*

*Sir And.* No, faith, I 'll not stay a jot longer.

*Sir To.* Thy reason, dear venom, give thy reason.

*Fab.* You must needs yield your reason, Sir Andrew.

*Sir And.* Marry, I saw your niece do more favours to the count's serving-man than ever she bestowed upon me ; I saw 't i' the orchard.

*Sir To.* Did she see thee the while, old boy ? tell me that.

10

*Sir And.* As plain as I see you now.

*Fab.* This was a great argument of love in her toward you.

*Sir And.* 'Slight, will you make an ass o' me ?

*Fab.* I will prove it legitimate, sir, upon the oaths of judgement and reason.

*Sir To.* And they have been grand-jurymen since before Noah was a sailor.

*Fab.* She did show favour to the youth in your sight only to exasperate you, to awake your dormouse valour, to put fire in your heart, and brimstone in your liver. You should then have accosted her ; and with some excellent jests, fire-new from the mint, you should have banged the youth into dumbness. This was looked for at your hand, and this was balked : the double

20

gilt of this opportunity you let time wash off, and  
 you are now sailed into the north of my lady's  
 opinion ; where you will hang like an icicle on  
 a Dutchman's beard, unless you do redeem it by  
 some laudable attempt either of valour or policy. 30

*Sir And.* An't be any way, it must be with valour ;  
 for policy I hate : I had as lief be a Brownist  
 as a politician.

*Sir To.* Why, then, build me thy fortunes upon the  
 basis of valour. Challenge me the count's  
 youth to fight with him ; hurt him in eleven  
 places : my niece shall take note of it ; and  
 assure thyself, there is no love-broker in the  
 world can more prevail in man's commendation 40  
 with woman than report of valour.

*Fab.* There is no way but this, Sir Andrew.

*Sir And.* Will either of you bear me a challenge to  
 him ?

*Sir To.* Go, write it in a martial hand ; be curst and  
 brief ; it is no matter how witty, so it be eloquent  
 and full of invention : taunt him with the license  
 of ink : if thou 'st hit him some thrice, it shall  
 not be amiss ; and as many lies as will lie in  
 thy sheet of paper, although the sheet were big 50  
 enough for the bed of Ware in England, set 'em

down : go, about it. Let there be gall enough  
in thy ink, though thou write with a goose-pen,  
no matter : about it.

*Sir And.* Where shall I find you ?

*Sir To.* We 'll call thee at the cubiculo : go.

[*Exit Sir Andrew.*]

*Fab.* This is a dear manakin to you, Sir Toby.

*Sir To.* I have been dear to him, lad, some two  
thousand strong, or so.

*Fab.* We shall have a rare letter from him : but 60  
you 'll not deliver 't ?

*Sir To.* Never trust me, then ; and by all means  
stir on the youth to an answer. I think oxen  
and wainropes cannot hale them together. For  
Andrew, if he were opened, and you find so  
much blood in his liver as will clog the foot of  
a flea, I 'll eat the rest of the anatomy.

*Fab.* And his opposite, the youth, bears in his  
visage no great presage of cruelty.

*Enter Maria.*

*Sir To.* Look, where the youngest wren of nine 70  
comes.

*Mar.* If you desire the spleen, and will laugh your-  
selves into stitches, follow me. Yond gull  
Malvolio is turned heathen, a very renegado ;

for there is no Christian, that means to be saved by believing rightly, can ever believe such impossible passages of grossness. He's in yellow stockings.

*Sir To.* And cross-gartered?

*Mar.* Most villanously; like a pedant that keeps 80  
a school i' the church. I have dogged him,  
like his murderer. He does obey every point  
of the letter that I dropped to betray him: he  
does smile his face into more lines than is in  
the new map with the augmentation of the  
Indies: you have not seen such a thing as 'tis.  
I can hardly forbear hurling things at him. I  
know my lady will strike him: if she do, he'll  
smile and take 't for a great favour.

*Sir To.* Come, bring us, bring us where he is. 90

[*Exeunt.*]

Scene III.

*A street.*

*Enter Sebastian and Antonio.*

*Seb.* I would not by my will have troubled you;  
But, since you make your pleasure of your pains,  
I will no further chide you.

*Ant.* I could not stay behind you : my desire,  
More sharp than filed steel, did spur me forth ;  
And not all love to see you, though so much  
As might have drawn one to a longer voyage,  
But jealousy what might befall your travel,  
Being skillless in these parts ; which to a stranger,  
Unguided and unfriended, often prove 10  
Rough and unhospitable : my willing love,  
The rather by these arguments of fear,  
Set forth in your pursuit.

*Seb.* My kind Antonio,  
I can no other answer make but thanks,  
And thanks ; and ever . . . . . oft good turns  
Are shuffled off with such uncurrent pay :  
But, were my worth as is my conscience firm,  
You should find better dealing. What 's to do ?  
Shall we go see the reliques of this town ?

*Ant.* To-morrow, sir : best first go see your lodging. 20

*Seb.* I am not weary, and 'tis long to night :  
I pray you, let us satisfy our eyes  
With the memorials and the things of fame  
That do renown this city.

*Ant.* Would you 'ld pardon me ;  
I do not without danger walk these streets :  
Once, in a sea-fight, 'gainst the count his galleys

I did some service ; of such note indeed,  
That were I ta'en here it would scarce be answer'd.

*Seb.* Belike you slew great number of his people.

*Ant.* The offence is not of such a bloody nature ;      30  
Albeit the quality of the time and quarrel  
Might well have given us bloody argument.  
It might have since been answer'd in repaying  
What we took from them ; which, for traffic's sake,  
Most of our city did : only myself stood out ;  
For which, if I be lapsed in this place,  
I shall pay dear.

*Seb.* Do not then walk too open.

*Ant.* It doth not fit me. Hold, sir, here's my purse.  
In the south suburbs, at the Elephant,  
Is best to lodge : I will bespeak our diet,      40  
Whiles you beguile the time and feed your knowledge  
With viewing of the town : there shall you have me

*Seb.* Why I your purse ?

*Ant.* Haply your eye shall light upon some toy  
You have desire to purchase ; and your store,  
I think, is not for idle markets, sir.

*Seb.* I'll be your purse-bearer and leave you  
For an hour.

*Ant.* To the Elephant.

*Seb.* I do remember. [*Exeunt.*]

## SCENE IV

*Olivia's garden.**Enter Olivia and Maria.*

*Oli.* I have sent after him : he says he'll come ;  
How shall I feast him ? what bestow of him ?  
For youth is bought more oft than begg'd or  
borrow'd.

I speak too loud.

Where is Malvolio ? he is sad and civil,  
And suits well for a servant with my fortunes :  
Where is Malvolio ?

*Mar.* He's coming, madam ; but in very strange  
manner. He is, sure, possessed, madam.

*Oli.* Why, what's the matter ? does he rave ? 10

*Mar.* No, madam, he does nothing but smile : your  
ladyship were best to have some guard about  
you, if he come ; for, sure, the man is tainted  
in's wits.

*Oli.* Go call him hither. [*Exit Maria.*] I am as mad  
as he,  
If sad and merry madness equal be.

*Re-enter Maria, with Malvolio.*

How now, Malvolio !

or, What You Will ❧

Act III. Sc. iv

*Mal.* Sweet lady, ho, ho.

*Oli.* Smilest thou ?

I sent for thee upon a sad occasion. 20

*Mal.* Sad, lady ? I could be sad : this does make some obstruction in the blood, this cross-gartering ; but what of that ? if it please the eye of one, it is with me as the very true sonnet is, ' Please one, and please all.'

*Oli.* Why, how dost thou, man ? what is the matter with thee ?

*Mal.* Not black in my mind, though yellow in my legs. It did come to his hands, and commands shall be executed : I think we do know the 30 sweet Roman hand.

*Oli.* Wilt thou go to bed, Malvolio ?

*Mal.* To bed ! ay, sweet-heart, and I'll come to thee.

*Oli.* God comfort thee ! Why dost thou smile so and kiss thy hand so oft ?

*Mar.* How do you, Malvolio ?

*Mal.* At your request ! yes ; nightingales answer daws.

*Mar.* Why appear you with this ridiculous boldness 40 before my lady ?

*Mal.* ' Be not afraid of greatness : ' 'twas well writ.

*Oli.* What meanest thou by that, Malvolio?

*Mal.* 'Some are born great,'—

*Oli.* Ha!

*Mal.* 'Some achieve greatness,'—

*Oli.* What sayest thou?

*Mal.* 'And some have greatness thrust upon  
them.'

50

*Oli.* Heaven restore thee!

*Mal.* 'Remember who commended thy yellow  
stockings,'—

*Oli.* Thy yellow stockings!

*Mal.* 'And wished to see thee cross-gartered.'

*Oli.* Cross-gartered!

*Mal.* 'Go to, thou art made, if thou desirest to  
be so;'

*Oli.* Am I made?

*Mal.* 'If not, let me see thee a servant still.'

60

*Oli.* Why, this is very midsummer madness.

*Enter Servant.*

*Ser.* Madam, the young gentleman of the Count  
Orsino's is returned: I could hardly en-  
treat him back: he attends your ladyship's  
pleasure.

*Oli.* I'll come to him. [*Exit Servant.*] Good

Maria, let this fellow be looked to. Where's my cousin Toby? Let some of my people have a special care of him: I would not have him miscarry for the half of my dowry. 70

[*Exeunt Olivia and Maria.*]

*Mal.* O, ho! do you come near me now? no worse man than Sir Toby to look to me! This concurs directly with the letter: she sends him on purpose, that I may appear stubborn to him; for she incites me to that in the letter. 'Cast thy humble slough,' says she; 'be opposite with a kinsman, surly with servants; let thy tongue tang with arguments of state; put thyself into the trick of singularity;' and consequently sets down the manner how; as, a sad face, a reverend carriage, a slow tongue, in the habit of some sir of note, and so forth. I have limed her; but it is Jove's doing, and Jove make me thankful! And when she went away now, 'Let this fellow be looked to:' fellow! not Malvolio, nor after my degree, but fellow. Why, every thing adheres together, that no dram of a scruple, no scruple of a scruple, no obstacle, no incredulous or unsafe circumstance—What can be said? Nothing that can be can come between 80 90

me and the full prospect of my hopes. Well, Jove, not I, is the doer of this, and he is to be thanked.

*Re-enter Maria, with Sir Toby and Fabian.*

*Sir To.* Which way is he, in the name of sanctity ?  
If all the devils of hell be drawn in little,  
and Legion himself possessed him, yet I'll  
speak to him.

*Fab.* Here he is, here he is. How is 't with you,  
sir ? how is 't with you, man ?

*Mal.* Go off ; I discard you : let me enjoy my  
private : go off. 100

*Mar.* Lo, how hollow the fiend speaks within him !  
did not I tell you ? Sir Toby, my lady prays  
you to have a care of him.


*Mal.* Ah, ha ! does she so ?

*Sir To.* Go to, go to ; peace, peace ; we must deal  
gently with him ; let me alone. How do  
you, Malvolio ? how is 't with you ? What,  
man ! defy the devil : consider, he's an enemy  
to mankind.

*Mal.* Do you know what you say ? 110

*Mar.* La you, an you speak ill of the devil, how he  
takes it at heart ! Pray God, he be not  
bewitched !

or, What You Will 

Act III. Sc. 

*Fab.* Carry his water to the wise woman.

*Mar.* Marry, and it shall be ~~done~~ to-morrow morning, if I live. My lady ~~would~~ not lose him for more than I'll say.

*Mal.* How now, mistress!

*Mar.* O Lord!

*Sir To.* Prithee, hold thy peace; this is not the way: 120  
I do you not see you move him? let me alone with him.

*Fab.* No way but gentleness; gently, gently: the fiend is rough, and will not be roughly used.

*Sir To.* Why, how now, my bawcock! how dost thou, chuck?

*Mal.* Sir!

*Sir To.* Ay, Biddy, come with me. What, man!  
'tis not for gravity to play at cherry-pit with Satan: hang him, foul collier! 130

*Mar.* Get him to say his prayers, good Sir Toby, get him to pray.

*Mal.* My prayers, minx!

*Mar.* No, I warrant you, he will not hear of godliness.

*Mal.* Go, hang yourselves all! you are idle shallow things: I am not of your element: you shall know more hereafter. [Exit.

*Sir To.* Is 't possible ?

*Fab.* If this were played upon a stage now, I could 140  
condemn it as an improbable fiction.

*Sir To.* His very genius hath taken the infection of  
the device, man.

*Mar.* Nay, pursue him now, lest the device take air  
and taint.

*Fab.* Why, we shall make him mad indeed.

*Mar.* The house will be the quieter.

*Sir To.* Come, we'll have him in a dark room and  
bound. My niece is already in the belief that  
he's mad: we may carry it thus, for our 150  
pleasure and his penance, till our very pastime,  
tired out of breath, prompt us to have mercy on  
him: at which time we will bring the device to  
the bar and crown thee for a finder of madmen.  
But see, but see.

*Enter Sir Andrew.*

*Fab.* More matter for a May morning.

*Sir And.* Here's the challenge, read it: I warrant  
there's vinegar and pepper in 't.

*Fab.* Is 't so saucy ?

*Sir And.* Ay, is 't, I warrant him: do but 160  
read.

*Sir To.* Give me. [*Reads*] Youth, whatsoever thou art, thou art but a scurvy fellow.

*Fab.* Good, and valiant.

*Sir To.* [*reads*] Wonder not, nor admire not in thy mind, why I do call thee so, for I will show thee no reason for 't.

*Fab.* A good note ; that keeps you from the blow of the law.

*Sir To.* [*reads*] Thou comest to the lady Olivia, 17c and in my sight she uses thee kindly : but thou liest in thy throat ; that is not the matter I challenge thee for.

*Fab.* Very brief, and to exceeding good sense—less.

*Sir To.* [*reads*] I will waylay thee going home ; where if it be thy chance to kill me,—

*Fab.* Good.

*Sir To.* [*reads*] 'Thou killest me like a rogue and a villain.

180

*Fab.* Still you keep o' the windy side of the law : good.

*Sir To.* [*reads*] Fare thee well ; and God have mercy upon one of our souls ! He may have mercy upon mine ; but my hope is better, and so look to thyself. Thy friend, as thou usest him,

and thy sworn enemy,     ANDREW AGUECHEEK.  
If this letter move him not, his legs cannot :  
I'll give 't him.

*Mar.* You may have very fit occasion for 't : he is 190  
now in some commerce with my lady, and will  
by and by depart.

*Sir To.* Go, Sir Andrew ; scout me for him at the  
corner of the orchard like a bum-bailly : so soon  
as ever thou seest him, draw ; and, as thou  
drawest, swear horrible ; for it comes to pass  
oft that a terrible oath, with a swaggering accent  
sharply twanged off, gives manhood more ap-  
probation than ever proof itself would have  
earned him.     Away !     200

*Sir And.* Nay, let me alone for swearing.     [*Exit.*

*Sir To.* Now will not I deliver his letter : for the  
behaviour of the young gentleman gives him out  
to be of good capacity and breeding ; his em-  
ployment between his lord and my niece confirms  
no less : therefore this letter, being so excellently  
ignorant, will breed no terror in the youth : he  
will find it comes from a clodpole. But, sir,  
I will deliver his challenge by word of mouth ;  
set upon Aguecheek a notable report of valour ; 210  
and drive the gentleman, as I know his youth

will aptly receive it, into a most hideous opinion of his rage, skill, fury and impetuosity. This will so fright them both, that they will kill one another by the look, like cockatrices.

*Re-enter Olivia, with Viola.*

*Fab.* Here he comes with your niece: give them way till he take leave, and presently after him.

*Sir To.* I will meditate the while upon some horrid message for a challenge. 220

*[Exit Sir Toby, Fabian, and Maria.]*

*Oli.* I have said too much unto a heart of stone,  
And laid mine honour too unchary out:  
There 's something in me that reproves my fault;  
But such a headstrong potent fault it is,  
That it but mocks reproof.

*Vio.* With the same 'haviour that your passion bears  
Goes on my master's grief.

*Oli.* Here, wear this jewel for me, 'tis my picture;  
Refuse it not; it hath no tongue to vex you;  
And I beseech you come again to-morrow. 230  
What shall you ask of me that I'll deny,  
That honour saved may upon asking give?

*Vio.* Nothing but this;—your true love for my master.

*Oli.* How with mine honour may I give him that  
Which I have given to you ?

*Vio.* I will acquit you.

*Oli.* Well, come again to-morrow : fare thee well :  
A fiend like thee might bear my soul to hell. [*Exit.*]

*Re-enter Sir Toby and Fabian.*

*Sir To.* Gentleman, God save thee.

*Vio.* And you, sir.

*Sir To.* That defence thou hast, betake thee to't : 240  
of what nature the wrongs are thou hast done  
him, I know not ; but thy interceptor, full of  
despite, bloody as the hunter, attends thee at  
the orchard-end : dismount thy tuck, be yare  
in thy preparation, for thy assailant is quick,  
skilful and deadly.

*Vio.* You mistake, sir ; I am sure no man hath any  
quarrel to me : my remembrance is very free  
and clear from any image of offence done to any  
man.

250

*Sir To.* You'll find it otherwise, I assure you :  
therefore, if you hold your life at any price,  
betake you to your guard ; for your opposite  
hath in him what youth, strength, skill and  
wrath can furnish man withal.

*Vio.* I pray you, sir, what is he ?

*Sir To.* He is knight, dubbed with unhatched rapier and on carpet consideration ; but he is a devil in private brawl : souls and bodies hath he divorced three ; and his incensement at this 260 moment is so implacable, that satisfaction can be none but by pang of deaths and sepulchre. Hob, nob, is his word ; give 't or take 't.

*Vio.* I will return again into the house and desire some conduct of the lady. I am no fighter. I have heard of some kind of men that put quarrels purposely on others, to taste their valour : belike this is a man of that quirk.

*Sir To.* Sir, no ; his indignation derives itself out of a very competent injury : therefore, get you on 270 and give him his desire. Back you shall not to the house, unless you undertake that with me which with as much safety you might answer him : therefore, on, or strip your sword stark naked ; for meddle you must, that's certain, or forswear to wear iron about you.

*Vio.* This is as uncivil as strange. I beseech you, do me this courteous office, as to know of the knight what my offence to him is : it is something of my negligence, nothing of my purpose. 280

*Sir To.* I will do so. Signior Fabian, stay you by this gentleman till my return. [Exit.

*Vio.* Pray you, sir, do you know of this matter?

*Fab.* I know the knight is incensed against you, even to a mortal arbitrement; but nothing of the circumstance more.

*Vio.* I beseech you, what manner of man is he?

*Fab.* Nothing of that wonderful promise, to read 290 him by his form, as you are like to find him in the proof of his valour. He is, indeed, sir, the most skilful, bloody and fatal opposite that you could possibly have found in any part of Illyria. Will you walk towards him? I will make your peace with him if I can.

*Vio.* I shall be much bound to you for't: I am one that had rather go with sir priest than sir knight: I care not who knows so much of my mettle. [Exeunt. 300

*Re-enter Sir Toby, with Sir Andrew.*

*Sir To.* Why, man, he's a very devil; I have not seen such a sirago. I had a pass with him, rapier, scabbard and all, and he gives me the

stuck in with such a mortal motion, that it is inevitable ; and on the answer, he pays you as surely as your feet hit the ground they step on. They say he has been fencer to the Sophy.

*Sir And.* Pox on 't, I 'll not meddle with him.

*Sir To.* Ay, but he will not now be pacified :  
Fabian can scarce hold him yonder.

310

*Sir And.* Plague on 't, an I thought he had been valiant and so cunning in fence, I 'ld have seen him damned ere I 'ld have challenged him. Let him let the matter slip, and I 'll give him my horse, grey Capilet.

*Sir To.* I 'll make the motion : stand here, make a good show on 't : this shall end without the perdition of souls. [*Aside*] Marry, I 'll ride your horse as well as I ride you.

*Re-enter Fabian and Viola.*

[*To Fab.*] I have his horse to take up the quarrel : 320  
I have persuaded him the youth 's a devil.

*Fab.* He is as horribly conceited of him ; and pants and looks pale, as if a bear were at his heels.

*Sir To.* [*To Vio.*] There 's no remedy, sir ; he will fight with you for 's oath sake : marry, he hath

better bethought him of his quarrel, and he finds that now scarce to be worth talking of : therefore draw, for the supportance of his vow ; he protests he will not hurt you. 330

*Vio.* [*aside*] Pray God defend me ! A little thing would make me tell them how much I lack of a man.

*Fab.* Give ground, if you see him furious.

*Sir To.* Come, Sir Andrew, there 's no remedy ; the gentleman will, for his honour's sake, have one bout with you ; he cannot by the duello avoid it : but he has promised me, as he is a gentleman and a soldier, he will not hurt you. Come on ; to 't. 340

*Sir And.* Pray God, he keep his oath !

*Vio.* I do assure you, 'tis against my will. [*They draw.*

*Enter Antonio.*

*Ant.* Put up your sword. If this young gentleman Have done offence, I take the fault on me : If you offend him, I for him defy you.

*Sir To.* You, sir ! why, what are you ?

*Ant.* One, sir, that for his love dares yet do more Than you have heard him brag to you he will.

*Sir To.* Nay, if you be an undertaker, I am for you. [*They draw.* 350

or, What You Will ❧

Act III Sc. 17

*Enter Officers.*

*Fab.* O good Sir Toby, hold! here come the officers.

*Sir To.* I'll be with you anon.

*Vio.* Pray, sir, put your sword up, if you please.

*Sir And.* Marry, will I, 'sir; and, for that I promised you, I'll be as good as my word: he will bear you easily and reins well.

*First Off.* This is the man; do thy office.

*Sec. Off.* Antonio, I arrest thee at the suit of 360 Count Orsino.

*Ant.* You do mistake me, sir.

*First Off.* No, sir, no jot; I know your favour well,  
Though now you have no sea-cap on your head.  
Take him away: he knows I know him well.

*Ant.* I must obey. [*To Vio.*] This comes with seeking you:

But there's no remedy; I shall answer it.

What will you do, now my necessity

Makes me to ask you for my purse? It grieves me

Much more for what I cannot do for you 370

'Than what befalls myself. You stand amazed;

But be of comfort.

*Sec. Off.* Come, sir, away.

*Ant.* I must entreat of you some of that money.

*Vio.* What money, sir ?

For the fair kindness you have show'd me here,  
And, part, being prompted by your present trouble,  
Out of my lean and low ability  
I'll lend you something : my having is not much ;  
I'll make division of my present with you :      380  
Hold, there 's half my coffer.

*Ant.* Will you deny me now ?

Is 't possible that my deserts to you  
Can lack persuasion ? Do not tempt my misery,  
Lest that it make me so unsound a man  
As to upbraid you with those kindnesses  
That I have done for you.

*Vio.* I know of none ;  
Nor know I you by voice or any feature :  
I hate ingratitude more in a man  
Than lying vainness, babbling drunkenness,  
Or any taint of vice whose strong corruption      390  
Inhabits our frail blood.

*Ant.* O heavens themselves !

*Sec. Off.* Come, sir, I pray you, go.

*Ant.* Let me speak a little. This youth that you see  
here

I snatch'd one half out of the jaws of death ;

Relieved him with such sanctity of love;  
And to his image, which methought did promise  
Most venerable worth, did I devotion.

*First Off.* What 's that to us? The time goes by: away!

*Ant.* But O how vile an idol proves this god!

Thou hast, Sebastian, done good feature shame. 400

In nature there 's no blemish but the mind;

None can be call'd deform'd but the unkind:

Virtue is beauty; but the beauteous evil

Are empty trunks, o'erflourish'd by the devil.

*First Off.* The man grows mad: away with him! Come,  
come, sir.

*Ant.* Lead me on.

[*Exit with Officers.*]

*Vio.* Methinks his words do from such passion fly,

That he believes himself: so do not I.

Prove true, imagination, O prove true,

That I, dear brother, be now ta'en for you! 410

*Sir To.* Come hither, knight; come hither, Fabian:

we'll whisper o'er a couplet or two of most  
sage saws.

*Vio.* He named Sebastian: I my brother know

Yet living in my glass; even such and so

In favour was my brother, and he went

Still in this fashion, colour, ornament,

For him I imitate: O, if it prove,

Tempests are kind and salt waves fresh in love !

[*Exit.*

*Sir To.* A very dishonest paltry boy, and more a 420  
coward than a hare : his dishonesty appears in  
leaving his friend here in necessity and denying  
him ; and for his cowardship, ask Fabian.

*Fab.* A coward, a most devout coward, religious in  
it.

*Sir And.* 'Slid, I'll after him again and beat  
him.

*Sir To.* Do ; cuff him soundly, but never draw thy  
sword.

*Sir And.* An I do not,—

[*Exit.* 430

*Fab.* Come, let's see the event.

*Sir To.* I dare lay any money 'twill be nothing  
yet.

[*Excunt.*



or, What You Will ➤

Act IV. Sc.

Enter Sebastian

Enter Clown

*Before Olivia's house.*

*Enter Sebastian and Clown.*

*Clo.* Will you make me believe that I am not sent for you ?

*Seb.* Go to, go to, thou art a foolish fellow :  
Let me be clear of thee.

*Clo.* Well held out, i' faith ! No, I do not know you ; nor I am not sent to you by my lady, to bid you come speak with her ; nor your name is not Master Cesario ; nor this is not my nose neither. Nothing that is so is so.

*Seb.* I prithee, vent thy folly somewhere else : 10  
Thou know'st not me.

*Clo.* Vent my folly ! he has heard that word of some great man and now applies it to a fool. Vent my folly ! I am afraid this great lubber, the world, will prove a cockney. I prithee now, ungird thy strangeness and tell me what I shall vent to my lady : shall I vent to her that thou art coming ?

*Seb.* I prithee, foolish Greek, depart from me:  
There's money for thee: if you tarry longer, 20  
I shall give worse payment.

*Clo.* By my troth, thou hast an open hand.  
These wise men that give fools money get  
themselves a good report—after fourteen years'  
purchase.

*Enter Sir Andrew, Sir Toby, and Fabian.*

*Sir And.* Now, sir, have I met you again? there's  
for you.

*Seb.* Why, there's for thee, and there, and there.  
Are all the people mad?

*Sir To.* Hold, sir, or I'll throw your dagger o'er 30  
the house.

*Clo.* This will I tell my lady straight: I would not  
be in some of your coats for two pence. [*Exit.*

*Sir To.* Come on, sir; hold.

*Sir And.* Nay, let him alone: I'll go another way  
to work with him; I'll have an action of bat-  
tery against him, if there be any law in Illyria:  
though I struck him first, yet it's no matter  
for that. \

*Seb.* Let go thy hand. 40

*Sir To.* Come, sir, I will not let you go. Come,

my young soldier, put up your iron: you are well fleshed; come on.

*Seb.* I will be free from thee. What wouldst thou now?  
If thou dardest tempt me further, draw thy sword.

*Sir To.* What, what? Nay, then I must have an ounce or two of this malapert blood from you.

*Enter Olivia.*

*Oli.* Hold, Toby; on thy life, I charge thee, hold!

*Sir To.* Madam!

50

*Oli.* Will it be ever thus? Ungracious wretch,  
Fit for the mountains and the barbarous caves,  
Where manners ne'er were preach'd! out of my sight!  
Be not offended, dear Cesario.  
Rudesby, be gone!

*[Exeunt Sir Toby, Sir Andrew, and Fabian.]*

I prithee, gentle friend,  
Let thy fair wisdom, not thy passion, sway  
In this uncivil and unjust extent  
Against thy peace. Go with me to my house;  
And hear thou there how many fruitless pranks  
This ruffian hath botch'd up, that thou thereby 60  
Mayst smile at this: thou shalt not choose but go:  
Do not deny. Beshrew his soul for me,

He started one poor heart of mine in thee.

*Seb.* What relish is in this? how runs the stream?

Or I am mad, or else this is a dream:

Let fancy still my sense in Lethe steep;

If it be thus to dream, still let me sleep!

*Oli.* Nay, come, I prithee: would thou'ldst be ruled by me!

*Seb.* Madam, I will.

*Oli.* O, say so, and so be! [*Exeunt.*]

*Olivia's house.*

*Enter Maria and Clown.*

*Mar.* Nay, I prithee, put on this gown and this beard; make him believe thou art Sir Topas the curate: do it quickly; I'll call Sir Toby the whilst. [*Exit.*]

*Clow.* Well, I'll put it on, and I will dissemble myself in't; and I would I were the first that ever dissembled in such a gown. I am not tall enough to become the function well, nor lean enough to be thought a good student; but to be said an honest man and a good housekeeper goes as fairly as to say a careful man and a great scholar. The competitors enter. 10

*Enter Sir Toby and Maria.*

*Sir To.* Jove bless thee, master Parson.

*Clo.* Bonos dies, Sir Toby: for, as the old hermit of Prague, that never saw pen and ink, very wittily said to a niece of King Gorboduc, 'That that is is;' so I, being master Parson, am master Parson; for, what is 'that' but that, and 'is' but 'is'?

*Sir To.* To him, Sir Topas.

20

*Clo.* What, ho, I say! peace in this prison!

*Sir To.* The knave counterfeits well; a good knave.

*Mal.* [*within*] Who calls there?

*Clo.* Sir Topas the curate, who comes to visit Malvolio the lunatic.

*Mal.* Sir Topas, Sir Topas, good Sir Topas, go to my lady.

*Clo.* Out, hyperbolical fiend! how vexest thou this man! talkest thou nothing but of ladies?

30

*Sir To.* Well said, master Parson.

*Mal.* Sir Topas, never was man thus wronged: good Sir Topas, do not think I am mad: they have laid me here in hideous darkness.

*Clo.* Fie, thou dishonest Satan! I call thee by the most modest terms; for I am one of those

gentle ones that will use the devil himself with courtesy : sayest thou that house is dark ?

*Mal.* As hell, Sir Topas.

*Clo.* Why, it hath bay windows transparent as 40  
barricadoes, and the clearstories toward the  
south north are as lustrous as ebony ; and yet  
complainest thou of obstruction ?

*Mal.* I am not mad, Sir Topas : I say to you, this  
house is dark.

*Clo.* Madman, thou errest : I say, there is no dark-  
ness but ignorance ; in which thou art more  
puzzled than the Egyptians in their fog.

*Mal.* I say, this house is as dark as ignorance, though 50  
ignorance were as dark as hell ; and I say,  
there was never man thus abused. I am no  
more mad than you are : make the trial of it in  
any constant question.

*Clo.* What is the opinion of Pythagoras concerning  
wild fowl ?

*Mal.* That the soul of our grandam might haply  
inhabit a bird.

*Clo.* What thinkest thou of his opinion ?

*Mal.* I think nobly of the soul, and no way approve 60  
his opinion.

*Clo.* Fare thee well. Remain thou still in darkness :

thou shalt hold the opinion of Pythagoras ere  
I will allow of thy wits; and fear to kill a  
woodcock, lest thou dispossess the soul of thy  
grandam. Fare thee well.

*Mal.* Sir Topas, Sir Topas!

*Sir To.* My most exquisite Sir Topas!

*Clo.* Nay, I am for all waters.

*Mar.* Thou mightst have done this without thy  
beard and gown: he sees thee not.

70

*Sir To.* To him in thine own voice, and bring me  
word how thou findest him: I would we were  
well rid of this knavery. If he may be con-  
veniently delivered, I would he were; for I am  
now so far in offence with my niece, that I  
cannot pursue with any safety this sport to the  
upshot. Come by and by to my chamber.

[*Exeunt Sir Toby and Maria.*]

*Clo.* [*Singing*] Hey, Robin, jolly Robin,

Tell me how thy lady does.

*Mal.* Fool,—

80

*Clo.* My lady is unkind, perdy.

*Mal.* Fool,—

*Clo.* Alas, why is she so?

*Mal.* Fool, I say,—

*Clo.* She loves another—Who calls, ha?

*Mal.* Good fool, as ever thou wilt deserve well at my hand, help me to a candle, and pen, ink and paper : as I am a gentleman, I will live to be thankful to thee for 't.

*Clo.* Master Malvolio !

90

*Mal.* Ay, good fool.

*Clo.* Alas, sir, how fell you besides your five wits ?

*Mal.* Fool, there was never man so notoriously abused : I am as well in my wits, fool, as thou art.

*Clo.* But as well ? then you are mad indeed, if you be no better in your wits than a fool.

*Mal.* They have here propertyed me ; keep me in darkness, send ministers to me, asses, and do all they can to face me out of my wits. 100

*Clo.* Advise you what you say ; the minister is here. Malvolio, Malvolio, thy wits the heavens restore ! endeavour thyself to sleep, and leave thy vain bibble babble.

*Mal.* Sir Topas,—

*Clo.* Maintain no words with him, good fellow. Who, I, sir ? not I, sir. God be wi' you, good Sir Topas. Marry, amen. I will, sir, I will.

*Mal.* Fool, fool, fool, I say,—

110

*Clo.* Alas, sir, be patient. What say you, sir? I am shent for speaking to you.

*Mal.* Good fool, help me to some light and some paper: I tell thee, I am as well in my wits as any man in Illyria.

*Clo.* Well-a-day that you were, sir!

*Mal.* By this hand, I am. Good fool, some ink, paper and light; and convey what I will set down to my lady: it shall advantage thee more than ever the bearing of letter did. 120

*Clo.* I will help you to't. But tell me true, are you not mad indeed? or do you but counterfeite?

*Mal.* Believe me, I am not; I tell thee true.

*Clo.* Nay, I'll ne'er believe a madman till I see his brains. I will fetch you light and paper and ink.

*Mal.* Fool, I'll requite it in the highest degree: I prithee, be gone.

*Clo.* [*Singing*] I am gone, sir, 130  
And anon, sir,  
I'll be with you again,  
In a trice,  
Like to the old vice,  
Your need to sustain;

Who, with dagger of lath,  
In his rage and his wrath,  
Cries, ah, ha ! to the devil :  
Like a mad lad,  
Pare thy nails, dad ; 140  
Adieu, goodman devil.

## Scene 111.

*Olivia's garden.**Enter Sebastian.*

*Seb.* This is the air ; that is the glorious sun ;  
This pearl she gave me, I do feel 't and see 't ;  
And though 'tis wonder that enwraps me thus,  
Yet 'tis not madness. Where 's Antonio, then ?  
I could not find him at the Elephant :  
Yet there he was ; and there I found this credit,  
That he did range the town to seek me out.  
His counsel now might do me golden service ;  
For though my soul disputes well with my sense,  
That this may be some error, but no madness, 10  
Yet doth this accident and flood of fortune  
So far exceed all instance, all discourse,

That I am ready to distrust mine eyes  
 And wrangle with my reason, that persuades me  
 To any other trust but that I am mad,  
 Or else the lady's mad ; yet, if 'twere so,  
 She could not sway her house, command her followers,  
 Take and give back affairs and their dispatch  
 With such a smooth, discreet, and stable bearing  
 As I perceive she does : there's something in't 20  
 That is deceivable. But here the lady comes.

*Enter Olivia and Priest.*

- Oli.* Blame not this haste of mine. If you mean well,  
 Now go with me and with this holy man  
 Into the chantry by : there, before him,  
 And underneath that consecrated roof,  
 Plight me the full assurance of your faith ;  
 That my most jealous and too doubtful soul  
 May live at peace. He shall conceal it  
 Whiles you are willing it shall come to note,  
 What time we will our celebration keep 30  
 According to my birth. What do you say ?
- Seb.* I'll follow this good man, and go with you ;  
 And, having sworn truth, ever will be true.
- Oli.* Then lead the way, good father ; and heavens so shine,  
 That they may fairly note this act of mine ! [*Exeunt.*

Act Fifth.

Scene L

*Before Olivia's house.*

*Enter Clown and Fabian.*

*Fab.* Now, as thou lovest me, let me see his letter.

*Clo.* Good Master Fabian, grant me another request.

*Fab.* Any thing.

*Clo.* Do not desire to see this letter.

*Fab.* This is, to give a dog, and in recompense desire my dog again.

*Enter Duke, Viola, Curio, and Lords.*

*Duke.* Belong you to the Lady Olivia, friends?

*Clo.* Ay, sir; we are some of her trappings. 10

*Duke.* I know thee well: how dost thou, my good fellow?

*Clo.* Truly, sir, the better for my foes and the worse for my friends.

*Duke.* Just the contrary; the better for thy friends.

*Clo.* No, sir, the worse.

*Duke.* How can that be?

*Clo.* Marry, sir, they praise me and make an ass  
of me; now my foes tell me plainly I am an 20  
ass: so that by my foes, sir, I profit in the know-  
ledge of myself; and by my friends I am abused:  
so that, conclusions to be as kisses, if your four  
negatives make your two affirmatives, why then,  
the worse for my friends, and the better for my  
foes.

*Duke.* Why, this is excellent.

*Clo.* By my troth, sir, no; though it please you to  
be one of my friends.

*Duke.* Thou shalt not be the worse for me: there's 30  
gold.

*Clo.* But that it would be double-dealing, sir, I  
would you could make it another.

*Duke.* O, you give me ill counsel.

*Clo.* Put your grace in your pocket, sir, for this once,  
and let your flesh and blood obey it.

*Duke.* Well, I will be so much a sinner, to be a  
double-dealer: there's another.

*Clo.* Primo, secundo, tertio, is a good play; and  
the old saying is, the third pays for all: the 40  
triplex, sir, is a good tripping measure; or the

bells of Saint Bennet, sir, may put you in mind ;  
one, two, three.

*Duke.* You can fool no more money out of me at  
this throw : if you will let your lady know I  
am here to speak with her, and bring her along  
with you, it may awake my bounty further.

*Clo.* Marry, sir, lullaby to your bounty till I come  
again. I go, sir ; but I would not have you to  
think that my desire of having is the sin of 50  
covetousness : but, as you say, sir, let your  
bounty take a nap, I will awake it anon. [*Exit.*

*Vio.* Here comes the man, sir, that did rescue me.

*Enter Antonio and Officers.*

*Duke.* That face of his I do remember well ;  
Yet, when I saw it last, it was besmear'd  
As black as Vulcan in the smoke of war :  
A bawbling vessel was he captain of,  
For shallow draught and bulk unprizable ;  
With which such scathful grapple did he make  
With the most noble bottom of our fleet, 60  
That very envy and the tongue of loss  
Cried fame and honour on him. What 's the matter ?

*First Off.* Orsino, this is that Antonio  
That took the Phoenix and her fraught from Candy ;

And this is he that did the Tiger board,  
When your young nephew Titus lost his leg :  
Here in the streets, desperate of shame and state,  
In private brabble did we apprehend him.

*Vio.* He did me kindness, sir, drew on my side ;  
But in conclusion put strange speech upon me : 70  
I know not what 'twas but distraction.

*Duke.* Notable pirate ! thou salt-water thief !  
What foolish boldness brought thee to their mercies,  
Whom thou, in terms so bloody and so dear,  
Hast made thine enemies ?

*Ant.* Orsino, noble sir,  
Be pleased that I shake off these names you give me :  
Antonio never yet was thief or pirate,  
Though I confess, on base and ground enough,  
Orsino's enemy. A witchcraft drew me hither :  
That most ingrateful boy there by your side, 80  
From the rude sea's enraged and foamy mouth  
Did I redeem ; a wreck past hope he was :  
His life I gave him and did thereto add  
My love, without retention or restraint,  
All his in dedication ; for his sake  
Did I expose myself, pure for his love,  
Into the danger of this adverse town ;  
Drew to defend him when he was beset :

Where being apprehended, his false cunning,  
Not meaning to partake with me in danger, 90  
Taught him to face me out of his acquaintance,  
And grew a twenty years removed thing  
While one would wink ; denied me mine own purse,  
Which I had recommended to his use  
Not half an hour before.

*Vio.* How can this be ?

*Duke.* When came he to this town ?

*Ant.* To-day, my lord ; and for three months before,  
No interim, not a minute's vacancy,  
Both day and night did we keep company.

*Enter Olivia and Attendants.*

*Duke.* Here comes the countess : now heaven walks on  
earth. 100

But for thee, fellow ; fellow, thy words are madness :  
Three months this youth hath tended upon me ;  
But more of that anon. Take him aside.

*Oli.* What would my lord, but that he may not have,  
Wherein Olivia may seem serviceable ?  
Cesario, you do not keep promise with me.

*Vio.* Madam !

*Duke.* Gracious Olivia,—

*Oli.* What do you say, Cesario ? Good my lord,—

*Vio.* My lord would speak ; my duty hushes me. 110

*Oli.* If it be aught to the old tune, my lord,  
It is as fat and fulsome to mine ear  
As howling after music.

*Duke.* Still so cruel ?

*Oli.* Still so constant, lord.

*Duke.* What, to perverseness ? you uncivil lady,  
To whose ingrate and unauspicious altars  
My soul the faithfull'st offerings hath breathed out  
That e'er devotion tender'd ! What shall I do ?

*Oli.* Even what it please my lord, that shall become him.

*Duke.* Why should I not, had I the heart to do it, 120  
Like to the Egyptian thief at point of death,  
Kill what I love ?—a savage jealousy  
That sometime savours nobly. But hear me this :  
Since you to non-regardance cast my faith,  
And that I partly know the instrument  
That screws me from my true place in your favour,  
Live you the marble-breasted tyrant still ;  
But this your minion, whom I know you love,  
And whom, by heaven I swear, I tender dearly,  
Him will I tear out of that cruel eye, 130  
Where he sits crowned in his master's spite.  
Come, boy, with me ; my thoughts are ripe in mischief :

I'll sacrifice the lamb that I do love,  
To spite a raven's heart within a dove.

*Vio.* And I, most jocund, apt and willingly,  
To do you rest, a thousand deaths would die.

*Oli.* Where goes Cesario ?

*Vio.* After him I love  
More than I love these eyes, more than my life,  
More, by all mores, than e'er I shall love wife.  
If I do feign, you witnesses above 140  
Punish my life for tainting of my love !

*Oli.* Ay me, detested ! how am I beguiled !

*Vio.* Who does beguile you ? who does do you wrong ?

*Oli.* Hast thou forgot thyself ? is it so long ?

Call forth the holy father.

*Duke.* Come, away !

*Oli.* Whither, my lord ? Cesario, husband, stay.

*Duke.* Husband !

*Oli.* Ay, husband : can he that deny ?

*Duke.* Her husband, sirrah !

*Vio.* No, my lord, not I.

*Oli.* Alas, it is the baseness of thy fear  
That makes thee strangle thy propriety : 150  
Fear not, Cesario ; take thy fortunes up ;  
Be that thou know'st thou art, and then thou art  
As great as that thou fear'st.

*Enter Priest.*

O, welcome, father !

Father, I charge thee, by thy reverence,  
Here to unfold, though lately we intended  
To keep in darkness what occasion now  
Reveals before 'tis ripe, what thou dost know  
Hath newly pass'd between this youth and me.

*Priest.* A contract of eternal bond of love,  
Confirm'd by mutual joinder of your hands, 160  
Attested by the holy close of lips,  
Strengthen'd by interchangement of your rings ;  
And all the ceremony of this compact  
Seal'd in my function, by my testimony :  
Since when, my watch hath told me, toward my  
grave

I have travell'd but two hours.

*Duke.* O thou dissembling cub ! what wilt thou be  
When time hath sow'd a grizzle on thy case ?  
Or will not else thy craft so quickly grow,  
That thine own trip shall be thine overthrow ? 170  
Farewell, and take her ; but direct thy feet  
Where thou and I henceforth may never meet.

*Vio.* My lord, I do protest—

*Ol.* O, do not swear !

Hold little faith, though thou hast too much fear.

*Enter Sir Andrew.*

*Sir And.* For the love of God, a surgeon! Send one presently to Sir Toby.

*Ol.* What's the matter?

*Sir And.* He has broke my head across and has given Sir Toby a bloody coxcomb too: for the love of God, your help! I had rather than forty 180 pound I were at home.

*Ol.* Who has done this, Sir Andrew?

*Sir And.* The count's gentleman, one Cesario: we took him for a coward, but he's the very devil incardinate.

*Duke.* My gentleman, Cesario?

*Sir And.* 'Od's lifelings, here he is! You broke my head for nothing; and that that I did, I was set on to do't by Sir Toby.

*Vio.* Why do you speak to me? I never hurt you: 190 You drew your sword upon me without cause; But I bespake you fair, and hurt you not.

*Sir And.* If a bloody coxcomb be a hurt, you have hurt me: I think you set nothing by a bloody coxcomb.

*'Enter Sir Toby and Clown.*

Here comes Sir Toby halting; you shall hear

more : but if he had not been in drink, he would have tickled you other gates than he did.

*Duke.* How now, gentleman! how is't with you? 200

*Sir To.* That's all one: has hurt me, and there's the end on't. Sot, didst see Dick surgeon, sot?

*Clo.* O, he's drunk, Sir Toby, an hour ago; his eyes were set at eight i' the morning.

*Sir To.* Then he's a rogue, and a passy measures pavin: I hate a drunken rogue.

*Oli.* Away with him! Who hath made this havoc with them?

*Sir And.* I'll help you, Sir Toby, because we'll be dressed together. 210

*Sir To.* Will you help? an ass-head and a coxcomb and a knave, a thin-faced knave, a gull!

*Oli.* Get him to bed, and let his hurt be look'd to.  
[*Exeunt Clown, Fabian, Sir Toby, and Sir Andrew.*]

*Enter Sebastian.*

*Seb.* I am sorry, madam, I have hurt your kinsman;  
But, had it been the brother of my blood,  
I must have done no less with wit and safety.  
You throw a strange regard upon me, and by that

I do perceive it hath offended you : 220

Pardon me, sweet one, even for the vows

We made each other but so late ago.

*Duke.* One face, one voice, one habit, and two persons,

A natural perspective, that is and is not !

*Seb.* Antonio, O my dear Antonio !

How have the hours rack'd and tortured me,

Since I have lost thee !

*Ant.* Sebastian are you ?

*Seb.* Fear'st thou that, Antonio ?

*Ant.* How have you made division of yourself ?

An apple, cleft in two, is not more twin 230

Than these two creatures. Which is Sebastian ?

*Oli.* Most wonderful !

*Seb.* Do I stand there ? I never had a brother ;

Nor can there be that deity in my nature,

Of here and every where. I had a sister,

Whom the blind waves and surges have devour'd.

Of charity, what kin are you to me ?

What countryman ? what name ? what parentage ?

*Vio.* Of Messaline : Sebastian was my father ;

Such a Sebastian was my brother too, 240

So went he suited to his watery tomb :

If spirits can assume both form and suit,

You come to fright us.

*Seb.* A spirit I am indeed ;  
 But am in that dimension grossly clad  
 Which from the womb I did participate.  
 Were you a woman, as the rest goes even,  
 I should my tears let fall upon your cheek,  
 And say 'Thrice-welcome, drowned Viola !'

*Vio.* My father had a mole upon his brow.

*Seb.* And so had mine. 250

*Vio.* And died that day when Viola from her birth  
 Had number'd thirteen years.

*Seb.* O, that record is lively in my soul !  
 He finished indeed his mortal act  
 That day that made my sister thirteen years.

*Vio.* If nothing lets to make us happy both  
 But this my masculine usurp'd attire,  
 Do not embrace me till each circumstance  
 Of place, time, fortune, do cohere and jump  
 That I am Viola : which to confirm, 260  
 I'll bring you to a captain in this town,  
 Where lie my maiden weeds ; by whose gentle help  
 I was preserved to serve this noble count.  
 All the occurrence of my fortune since  
 Hath been between this lady and this lord.

*Seb.* [To Olivia] So comes it, lady, you have been mistook :  
 But nature to her bias drew in that.

You would have been contracted to a maid ;  
Nor are you therein, by my life, deceived,  
You are betroth'd both to a maid and man. 270

*Duke.* Be not amazed ; right noble is his blood.  
If this be so, as yet the glass seems true,  
I shall have share in this most happy wreck.

[*To Viola*] Boy, thou hast said to me a thousand times  
Thou never shouldst love woman like to me.

*Vio.* And all those sayings will I over-swear ;  
And all those swearings keep as true in soul  
As doth that orb'd continent the fire  
That severs day from night.

*Duke.* Give me thy hand ;  
And let me see thee in thy woman's weeds. 280

*Vio.* The captain that did bring me first on shore  
Hath my maid's garments : he upon some action  
Is now in durance, at Malvolio's suit,  
A gentleman, and follower of my lady's.

*Oli.* He shall enlarge him : fetch Malvolio hither :  
And yet, alas, now I remember me,  
They say, poor gentleman, he's much distract.

*Re-enter Clown with a letter, and Fabian.*

A most extracting frenzy of mine own  
From my remembrance clearly banish'd his..

How does he, sirrah?

290

*Clo.* Truly, madam, he holds Belzebub at the stave's end as well as a man in his case may do: has here writ a letter to you; I should have given 't you to-day morning, but as a madman's epistles are no gospels, so it skills not much when they are delivered.

*Oli.* Open 't and read it.

*Clo.* Look then to be well edified when the fool delivers the madman. [*Reads*] By the Lord, madam,—

300

*Oli.* How now! art thou mad?

*Clo.* No, madam, I do but read madness: an your ladyship will have it as it ought to be, you must allow Vox.

*Oli.* Prithee, read i' thy right wits.

*Clo.* So I do, madonna; but to read his right wits is to read thus: therefore perpend, my princess, and give ear.

*Oli.* Read it you, sirrah.

[*To Fabian.*]

*Fab.* By the Lord, madam, you wrong me, and the world shall know it: though you have put me into darkness and given your drunken cousin rule over me, yet have I the benefit of my senses as well as your ladyship. I have your

310

own letter that induced me to the semblance I put on ; with the which I doubt not but to do myself much right, or you much shame. Think of me as you please. I leave my duty a little unthought of, and speak out of my injury.

THE MADLY-USED MALVOLIO.

*Oli.* Did he write this ?

320

*Clo.* Ay, madam.

*Duke.* This savours not much of distraction.

*Oli.* See him deliver'd, Fabian ; bring him hither.

[*Exit Fabian.*]

My lord, so please you, these things further thought on,  
To think me as well a sister as a wife,  
One day shall crown the alliance on 't, so please you,  
Here at my house and at my proper cost.

*Duke.* Madam, I am most apt to embrace your offer.

[*To Viola*] Your master quits you ; and for your service done him,

So much against the mettle of your sex, 330  
So far beneath your soft and tender breeding,  
And since you call'd me master for so long,  
Here is my hand : you shall from this time be  
Your master's mistress.

*Oli.*

A sister ! you are she.

*Re-enter Fabian, with Malvolio.*

*Duke.* Is this the madman?

*Oli.* Ay, my lord, this same.

How now, Malvolio!

*Mal.* Madam, you have done me wrong,  
Notorious wrong.

*Oli.* Have I, Malvolio? no.

*Mal.* Lady, you have. Pray you, peruse that letter.  
You must not now deny it is your hand:  
Write from it, if you can, in hand or phrase; 340  
Or say 'tis not your seal, not your invention:  
You can say none of this: well, grant it then  
And tell me, in the modesty of honour,  
Why you have given me such clear lights of favour,  
Bade me come smiling and cross-garter'd to you,  
To put on yellow stockings and to frown  
Upon Sir Toby and the lighter people;  
And, acting this in an obedient hope,  
Why have you suffer'd me to be imprison'd,  
Kept in a dark house, visited by the priest, 350  
And made the most notorious geck and gull  
That e'er invention play'd on? tell me why.

*Oli.* Alas, Malvolio, this is not my writing,  
Though, I confess, much like the character:  
But out of question 'tis Maria's hand.

And now I do bethink me, it was she  
First told me thou wast mad ; then camest in smiling,  
And in such forms which here were presupposed  
Upon thee in the letter. Prithee, be content : 359  
This practice hath most shrewdly pass'd upon thee ;  
But when we know the grounds and authors of it,  
Thou shalt be both the plaintiff and the judge  
Of thine own cause.

*Fab.* Good madam, hear me speak,  
And let no quarrel nor no brawl to come  
Taint the condition of this present hour,  
Which I have wonder'd at. In hope it shall not,  
Most freely I confess, myself and Toby  
Set this device against Malvolio here,  
Upon some stubborn and uncourteous parts  
We had conceived against him : Maria writ 370  
The letter at Sir Toby's great importance ;  
In recompense whereof he hath married her.  
How with a sportful malice it was follow'd  
May rather pluck on laughter than revenge ;  
If that the injuries be justly weigh'd  
That have on both sides pass'd.

*Ol.* Alas, poor fool, how have they baffled thee !

*Clo.* Why, 'some are born great, some achieve  
greatness, and some have greatness thrown upon

them.' I was one, sir, in this interlude ; one 380  
 Sir Topas, sir ; but that's all one. ' By the  
 Lord, fool, I am not mad.' But do you remem-  
 ber ? ' Madam, why laugh you at such a barren  
 rascal ? an you smile not, he's gagged : ' and  
 thus the whirligig of time brings in his revenges.

*Mal.* I'll be revenged on the whole pack of  
 you.

[*Exit.*

*Oli.* He hath been most notoriously abused.

*Duke.* Pursue him, and entreat him to a peace :

He hath not told us of the captain yet : 390

When that is known, and golden time convents,

A solemn combination shall be made

Of our dear souls. Meantime, sweet sister,

We will not part from hence. Cesario, come ;

For so you shall be, while you are a man ;

But when in other habits you are seen,

Orsino's mistress and his fancy's queen.

[*Exeunt all, except Clown.*

*Clo.* [*Sings*]

When that I was and a little tiny boy,

With hey, ho, the wind and the rain,

A foolish thing was but a toy,

400

For the rain it raineth every day.

But when I came to man's estate,  
With hey, ho, &c.  
'Gainst knaves and thieves men shut their gate,  
For the rain, &c.

But when I came, alas! to wive,  
With hey, ho, &c.  
By swaggering could I never thrive,  
For the rain, &c.

But when I came unto my beds, 410  
With hey, ho, &c.  
With toss-pots still had drunken heads,  
For the rain, &c.

A great while ago the world begun,  
With hey, ho, &c.  
But that 's all one, our play is done,  
And we 'll strive to please you every day. [*Exit.*]



# Glossary.

**ABUSE**, deceive ; III. i. 124.  
**ACCOSTED**, addressed ; III. ii. 23.  
**A DEGREE**, one step ; III. i. 134.  
**ADHERES**, accords ; III. iv. 87.  
**ADMIRE**, wonder ; III. iv. 165.  
**ADVERSE**, hostile ; V. i. 87.  
**ADVISE YOU**, take care ; & V. ii. 102.  
**AFFECTIONED**, affected ; II. iii. 160.  
**AGONE**, ago ; V. i. 204.  
**ALLOWED**, licensed ; I. v. 101.  
**ALLOW ME**, make me acknowledged ;  
 I. ii. 59.  
**ALONE**, pre-eminently ; I. i. 15.  
**AN=one** ; II. i. 21.  
**ANATOMY**, body, used contemptu-  
 ously ; III. ii. 67.  
**AND**, used redundantly, as in the old  
 ballads ; V. i. 398.  
**ANTIQUE**, quaint ; II. iv. 3.  
**APT**, ready ; V. i. 328.  
**ARRITREMENT**, decision ; III. iv.  
 285.  
**ARGUMENT**, proof ; III. ii. 12.  
**AS YET**, still ; V. i. 272.  
**ATTENDS**, awaits ; III. iv. 243.  
  
**BACK-TRICK**, a caper backwards ; I.  
 iii. 131.  
**BAFFLED**, treated with contempt ; V. I.  
 377.  
**BARFUL**, full of impediments ; (Pope,  
 "O baneful" ; Daniel, "a woeful") ;  
 I. iv. 41.  
**BARREN**, dull ; I. v. 90.  
**BARRICADES**, fortifications made in  
 haste, obstructions ; IV. ii. 41.  
**BAWBLING**, insignificant, trifling ; V. i.  
 57.  
**BAWCOCK**, a term of endearment ;

always used in masculine sense ;  
 III. iv. 125.  
**BEAGLE**, a small dog ; II. iii. 195.  
**BEFORE ME**, by my soul ; II. iii. 194.  
**BELIKE**, I suppose ; III. iii. 29.  
**BENT**, tension ; II. iv. 38.  
**BESHREW**, a mild form of imprecation ;  
 IV. i. 62.  
**BESIDES**, out of ; IV. ii. 92.  
**BESPAKE YOU FAIR**, spoke kindly to  
 you ; V. i. 192.  
**BIAS**, originally the weighted side of a  
 bowl ; V. i. 267.  
**BIBBLE BABLE**, idle talk ; IV. ii. 105.  
**BIDDY**, "a call to allure chickens" ;  
 III. iv. 128.  
**BIRD-BOLTS**, blunt-headed arrows ; I.  
 v. 100.  
**BLAZON**, "coat-of-arms" ; I. v. 312.  
**BLENT=blended** ; I. v. 257.  
**BLOODY**, bloodthirsty ; III. iv. 243.  
**BLOWS**, inflates, puffs up ; II. v. 48.  
**BOSOM**, the folds of the dress covering  
 the breast, stomacher ; III. i. 132.  
**BOTCHER**, mender of old clothes ; I. v.  
 51.  
**BOTTLE-ALE**, bottled ale ; II. iii. 29.  
**BOTTOM**, ship, vessel ; V. i. 60.  
**BRABBLE**, brawl, broil ; V. i. 68.  
**BRANCHED**, "adorned with needle-  
 work, representing flowers and  
 twigs" ; II. v. 53.  
**BREACH**, surf ; II. i. 24.  
**BREAST**, voice ; II. iii. 20.  
**BRED**, begotten ; I. ii. 22.  
**BROCK**, badger, a term of contempt ;  
 II. v. 114.  
**BROWNIST**, a member of a Puritan  
 sect ; III. ii. 33.

## Glossary.

**BUM-BAILY**, bailiff; III. iv. 194.  
**BUT**=than; I. iv. 13.  
**BUTTERY-BAR**; *buttery*, place where drink and food were kept; *bar*, place where they were served out; I. iii. 74.  
**BY THE DUELLO**, by the laws of duelling; III. iv. 338.  
**CANARY**, wine from the Canary Isles; I. iii. 85.  
**CANTONS**=cantos; I. v. 289.  
**CASE**, body, skin; V. i. 168.  
**CASTILIANO VULGO**, "Spanish of Sir Toby's own making," perhaps it may mean, "Be as reticent as a Castilian now that one of the common herd is coming"; I. iii. 45.  
**CATAIAN**, Chinese; used here as a term of reproach; II. iii. 80.  
**CATCH**, "a song sung in succession"; II. iii. 18.  
**CHAIN**, the chain of office which stewards were accustomed to wear; II. iii. 129.  
**CHANTRY**, a private chapel; IV. iii. 24.  
**CHECKS**; "to check" is "a term in falconry, applied to a hawk when she forsakes her proper game, and follows some other of inferior kind that crosses her in her flight"; II. v. 124; III. i. 71.  
**CHERRY-PIT**, "a game consisting in pitching cherry-stones into a small hole"; III. iv. 129.  
**CHEVRIL**, roe-buck leather; symbol of flexibility; III. i. 13.  
**CHUCK**, chicken, a term of endearment; III. iv. 126.  
**CIVIL**, polite, well-mannered; III. iv. 5.  
**CLODDOLE**, blockhead; III. iv. 208.  
**CLOISTRESS**, inhabitant of a cloister, nun; I. i. 28.  
**CLOYMENT**, surfeit; II. iv. 102.

## Twelfth Night;

**COCKATRICE**, an imaginary creature, supposed to be produced from a cock's egg, and to have so deadly an eye as to kill by its very look; III. iv. 215.  
**COLLIER**; "the devil was called so because of his blackness"; *cp.* the proverb: "*like will to like, quoth the devil to the collier*"; III. iv. 130.  
**COLOURS**; "fear no colours," fear no enemy; I. v. 6.  
**COMFORTABLE**, comforting; I. v. 239.  
**COMMERCE**, conversation; III. iv. 191.  
**COMPARE**, comparison; II. iv. 104.  
**COMPETITORS**, confederates; IV. ii. 12.  
**COMPLEXION**, external appearance; II. iv. 26.  
**COMPTIBLE**, sensitive; I. v. 187.  
**CONCEITED**, has formed an idea; III. iv. 322.  
**CONCLUSIONS TO BE AS KISSES**, *i.e.* "as in a syllogism it takes two premises to make one conclusion, so it takes two people to make one kiss" (Cambridge edition); V. i. 23.  
**CONDUCT**, guard, escort; III. iv. 265.  
**CONSEQUENTLY**, subsequently; III. iv. 79.  
**CONSIDERATION**; "on carpet c."="a mere carpet knight"; III. iv. 258.  
**CONSTANT**, consistent, logical; IV. ii. 53.  
**CONVENTS**, is convenient; V. i. 391.  
**CORANTO**, a quick, lively dance; I. iii. 137.  
**COUPLET**, couple; III. iv. 412.  
**COXCOMB**, head; V. i. 179.  
**COYSTRILL**, a mean, paltry fellow; I. iii. 43.  
**COZIERS**, botchers, cobblers; II. iii. 97.  
**CREDIT**, intelligence; IV. iii. 6.  
**CROSS-GARTERED**, alluding to the

custom of wearing the garters crossed in various styles; II. v. 167.  
 CROWNER, coroner; I. v. 142.  
 CRUELTY, cruel one; II. iv. 83.  
 CUBICULO (one of Sir Toby's "affectioned" words), apartment; III. ii. 56.  
 "CUCULLUS NOT FACIT MONACHUM" = a cowl does not make a monk; I. v. 62.  
 CUNNING, skillful; I. v. 258.  
 CURST, sharp, shrewish; III. ii. 45.  
 CUT, a docked horse; II. iii. 203.  
 CYPRESS, probably "a coffin of cypress-wood"; (others explain it as a shroud of cypress: Cotgrave mentions *white cypress*); II. iv. 53.  
 CYPRESS, crape (v. Note); III. i. 132.  
 DALLY, play, trifle; III. i. 16.  
 DAY-BED, couch, sofa; II. v. 54.  
 DEADLY, death-like; I. v. 284.  
 DEAR, heartfelt; V. i. 74.  
 RECEIVABLE, delusive; IV. iii. 21.  
 DEDICATION, devotedness; V. i. 85.  
 DELIVER'D, set at liberty; V. i. 323.  
 DENAY, denial; II. iv. 127.  
 DENY, refuse; IV. i. 62.  
 DESPERATE, hopeless; II. ii. 8; reckless; V. i. 67.  
 DESPITE, malice; III. iv. 243.  
 DETERMINATE, fixed; II. i. 11.  
 DEXTERIOUSLY, dexterously; I. v. 66.  
 DILUCULO SURGERE (saluberrimum est), to rise early is most healthful; II. iii. 2.  
 DIMENSION, bodily shape; I. v. 280; V. i. 244.  
 DISCOURSE, reasoning; IV. iii. 12.  
 DISMOUNT, draw from the scabbard; III. iv. 244.  
 DISORDERS, misconduct; II. iii. 105.  
 DISSEMBLE, disguise; IV. ii. 5.  
 DISTEMPER, make ill-humoured; II. i. 5.  
 DISTEMPERED, diseased; I. v. 98.

DRY, insipid; I. v. 45.

EGYPTIAN THIEF; an allusion to Thyamis, a robber chief in the Greek Romance of *Theagenes and Chariclea* (trans. into English before 1587); the thief attempted to kill Chariclea, whom he loved, rather than lose her; by mistake he slew another person; V. i. 121.  
 ELEMENT, sky and air, I. i. 26; sphere, III. i. 66.  
 ELEPHANT, the name of an inn; III. iii. 39.  
 ENCHANTMENT, love-charm; III. i. 123.  
 ENCOUNTER, go towards; used affectively; III. i. 82.  
 ENDEAVOUR THYSELF, try; IV. ii. 104.  
 ENLARGE, release; V. i. 285.  
 ENTERTAINMENT, treatment; I. v. 231.  
 ESTIMABLE WONDER, admiring judgment; II. i. 28.  
 EXCEPT, BEFORE EXCEPTED, alluding to the common law-phrase; I. iii. 7.  
 EXPENSES, a tip, douceur; III. i. 49.  
 EXPRESSURE, expression; II. iii. 171.  
 EXTANT, conduct, behaviour; IV. i. 57.  
 EXTRACTING (later Folios "exacting"), "drawing other thoughts from my mind"; V. i. 288.  
 EXTRAVAGANCY, vagrancy; II. i. 12.  
 FADGE, prosper; II. ii. 34.  
 FALL, strain, cadence; I. i. 4.  
 FANCY, love; I. i. 14; V. i. 397.  
 FANTASTICAL, fanciful, creative; I. i. 15.  
 "FAREWELL, dear heart, since I must needs begone," etc., altered from *Corydon's Farewell to Phillis* (Percy's *Reliques*); II. iii. 109.  
 FAVOUR, face, form; II. iv. 24; III. iv. 363.

## Glossary.

**FEATURE**, external form, body; III. iv. 400.  
**FEELINGLY**, exactly; II. iii. 172.  
**FELLOW**, companion; III. iv. 85.  
**FIRAGO**, corruption of *virago*; III. iv. 302.  
**FIRE-NEW**, brand-new; III. ii. 24.  
**FIT**, becoming, suitable; III. i. 74.  
**FLATTER WITH**, encourage with hopes; I. v. 322.  
**FLESHED**, "made fierce and eager for combat, as a dog fed with flesh only"; IV. i. 43.  
**FOND**, dote; II. ii. 35.  
**FORGIVE**, excuse; I. v. 204.  
**FOR THAT**, because; III. i. 166.  
**FOURTEEN YEARS' PURCHASE**, *i.e.* "at a high rate," the current price in Shakespeare's time being twelve years' purchase; IV. i. 24.  
**FRAUGHT**, freight; V. i. 64.  
**FREE**, careless (or perhaps graceful, comely; *cf.* "fair and free"); II. iv. 46.  
**FRESH IN MURMUR**, begun to be ruinoured; I. ii. 32.  
**FRIGHT**, affright; V. i. 243.  
**FROM**, "f. Candy," *i.e.* "on her voyage from Candy"; V. i. 64.  
**FULSOME**, gross, distasteful; V. i. 112.  
**GALLIARD**, a lively French dance; I. iii. 127.  
**GASKINS**, a kind of loose breeches; I. v. 27.  
**GECK**, dupe; V. i. 351.  
**GENTLENESS**, kindness, good-will; II. i. 45.  
**GIDDILY**, negligently; II. iv. 87.  
**GIN**, snare; II. v. 92.  
**GINGER**, a favourite spice in Shakespeare's time, especially with old people; frequently referred to by Shakespeare; II. iii. 126.  
**GORS EVEN**, agrees, tallies; V. i. 246.  
**GOOD LIFE**, jollity, with a play upon

## Twelfth Night;

the literal meaning of the word, "virtuous living"; II. iii. 37-39.  
**GOODMAN** (Folios "good man"), a familiar appellation, sometimes used contemptuously; IV. ii. 141.  
**GRACE**, virtue; V. i. 35.  
**GRACIOUS**, full of graces; I. v. 281.  
**GRAIN**; "in grain," natural; I. v. 255.  
**GRATILLITY**, clown's blunder for "gratuity"; II. iii. 27.  
**GREEK**; "fool-h Greek," *i.e.* jester, merry-maker (*cf.* "Matthew Merry-greek" in *Ralph Roister Doister*); "the Greeks were proverbial"; spoken of by the Romans as fond of good living and free potatoes" (Nares); IV. i. 19.  
**GRIZE**, step, degree, III. i. 135.  
**GRIZZLE**, a tinge of grey (perhaps a grisly beard); V. i. 168.  
**GUST**=gusto, enjoyment; I. iii. 33.  
**HAGGARD**, a wild untrained hawk; III. i. 71.  
**HALE** draw; III. ii. 64.  
**HAPIV**, perhaps; IV. ii. 56.  
**HAVING**, possessions; III. iv. 379.  
**HAT**, course, I. i. 26.  
**"HEY ROBIN, JOLLY ROBIN,"** etc., an old ballad (to be found in the *Reliques*, Percy); IV. i. 78-9.  
**HIGH**=highly; I. i. 15.  
**HOB NOB**, "have or have not, hit or miss, at random"; III. iv. 263.  
**"HOLD THY PEACE, THOU KNAVE,"** an old three-part catch, so arranged that each singer calls the other "knave" in turn; II. iii. 68.  
**HONESTY**, "decency, love of what is becoming"; II. iii. 94.  
**HORRIBLE**, horribly; III. iv. 196.  
**HULL**, float; I. v. 217.  
**HUMOUR OF STATE**, "capricious insolence of authority"; II. v. 58.  
**IDLENESS**, frivolousness; I. v. 70.

IMPETICOS, to impocket, or impetticoat, one of the clown's nonsense words; II. iii. 27.  
 IMPORTANCE, importunity; V. i. 371.  
 IMPRESSURE, impression; II. v. 103.  
 INCENSEMENT, exasperation; III. iv. 260.  
 INCREDULOUS, incredible; III. iv. 88.  
 INGRATEFUL, ungrateful; V. i. 80.  
 INTERCHANGEMENT, interchange; V. i. 162.  
 INTO, unto; V. i. 87.  
 JEALOUSY, apprehension; III. iii. 8.  
 JETS, struts; II. v. 36.  
 JEWEL, a piece of jewellery; III. iv. 228.  
 JEZEBEL, used vaguely as a term of reproach; II. v. 46.  
 JOINER, joining; V. i. 160.  
 JUMP, tally; V. i. 259.  
 KICKSHAWSES = kickshaws; I. iii. 122.  
 KINDNESS, tenderness; II. i. 41.  
 LAPPED, surprised; III. iii. 36.  
 LATE, lately; I. ii. 30; III. i. 42.  
 LEASING, lying; I. v. 105.  
 LEMAN, lover, sweetheart; II. iii. 26.  
 LENTEN, scanty, poor; I. v. 9.  
 LETS, hinders; V. i. 256.  
 LIES, dwells; III. i. 8.  
 LIGHTER, inferior in position; V. i. 347.  
 LIMED, caught with bird-lime, ensnared; III. iv. 82.  
 LIST, boundary, limit; III. i. 86.  
 LITTLE, a little; V. i. 174.  
 LIVER, popularly supposed to be the seat of the emotions; II. iv. 101; III. ii. 22.  
 LOVE-BROKER, agent between lovers; III. ii. 39.  
 LOWLY, mean, base; III. i. 110.

LULLABY, "good night"; V. i. 48.  
 MAIDENHEAD = maidenhood; I. v. 232.  
 MALAPERT, saucy, forward; IV. i. 47.  
 MALIGNANCY, malevolence; II. i. 4.  
 MAUGRE, in spite of; III. i. 163.  
 MEDDLE, fight; III. iv. 275.  
 METAL (Folio 1, "mettle"; Folio 2, "nettle"); "metal of India" = "my golden girl, my jewel"; (others explain "nettle of India" as the *Urtica marina*, a plant of itching properties); II. v. 17.  
 MINION, favourite, darling; V. i. 128.  
 MINX, a pert woman; III. iv. 133.  
 MISCARRY, be lost, die; III. iv. 70.  
 MISPRISION, misapprehension; I. v. 61.  
 MISTRESS MALL; probably "a mere personification," like "my lady's eldest son" in *Much Ado*; I. iii. 135.  
 MOLLIFICATION; "some m. for your giant," i.e. "something to pacify your gigantic(!) waiting-maid"; I. v. 218.  
 MONSTER, unnatural creature; II. ii. 35.  
 MORTAL, deadly; III. iv. 286.  
 MOUSE, a term of endearment; I. v. 69.  
 NAYWORD, by-word; II. iii. 146.  
 NEWLY, lately; V. i. 158.  
 NICELY, sophistically, subtly; III. i. 16.  
 NON-REGARDANCE, disregard; V. i. 124.  
 NOT, used pleonastically after "forbid"; II. ii. 19.  
 NOTE; "come to note," i.e. "become known"; IV. iii. 29.  
 NOTORIOUS, notable; V. i. 337.  
 NUMBERS, measure of the verses; II. v. 112.

NUNCIO, messenger; I. iv. 28.

OF=ON; III. iv. 2; for the sake of; V. i. 237.

ON=AT; II. ii. 3.

ORAL, a precious stone supposed to change its colours; II. iv. 77.

OPEN, openly; III. iii. 37.

OPPOSITE, opponent; III. ii. 68; III. iv. 253.

OPPOSITE, hostile; II. v. 16a.

ORB, earth; III. i. 43.

ORBED CONTINENT, the sun; V. i. 278.

OTHER GATES, in another way; V. i. 198.

"O, THE TWELFTH DAY OF DECEMBER," the opening of some old ballad now lost; II. iii. 90.

OVER-SWEAR, repeat, swear over again; V. i. 276.

OWE=OWN; I. v. 329.

PARISH-TOP, alluding to the large top kept in every village, for the peasants to whip in frosty weather, for the purpose of keeping themselves warm and out of mischief; I. iii. 44.

PART, in part, partly; III. iv. 377.

PASSAGES, acts; III. ii. 77.

PASS UPON (literally, to thrust), to make a push in fencing; make sallies of wit; III. i. 48.

PEDANT, schoolmaster; III. ii. 80.

PEEVISH, silly, wilful; I. v. 319.

"PEG-A-RAMSAY," the name of an old ballad now unknown; II. iii. 81.

PENTHESILEA, the queen of the Amazons; II. iii. 193.

PERCHANCE, by chance; I. ii. 6.

PERDY, a corruption of *per Dieu*; IV. ii. 81.

PERSPEND, attend, listen; V. i. 307.

PERSONAGE, personal appearance; I. v. 164.

PERSPECTIVE, deception; V. i. 224.

PILCHARD, a fish strongly resembling the herring; III. i. 39.

PIPE, voice; I. iv. 32.

"PLEASE ONE, AND PLEASE ALL"; the title of an old ballad (entered on the Stationers' Registers in Jan. 18, 1591-92; printed in Staunton's *Shakespeare*); III. iv. 25.

PLUCK ON, excite; V. i. 374.

POINT-DEVISE, exactly; II. v. 177.

POSSESS US, put us in possession, tell us; II. iii. 149.

POST, messenger; I. v. 303.

PRACTICE, plot; V. i. 360.

PRaise=appraise; (perhaps (?) with a play upon the two senses of *praise*); I. v. 268.

PRANKS, adorns; II. iv. 89.

PREGNANT, clever, expert; II. ii. 29; III. i. 100.

PRESENT, *i.e.* present wealth; III. iv. 380.

PRESENTLY, immediately; III. iv. 217.

PREVENTED, anticipated; III. i. 94.

PRIVATE, privacy; III. iv. 100.

PROBATION, examination; II. v. 142.

PROOF; "vulgar p." common experience; III. i. 135.

PROPER, handsome; III. i. 144; own; V. i. 327.

PROPER-FALSE, "well-looking and deceitful"; II. ii. 30.

PROPERTIED, taken possession of; IV. ii. 99.

PROPRIETY, individuality, thyself; V. i. 150.

PURE, purely; V. i. 86.

QUESTION; "in contempt of q." past question; II. v. 98.

QUICK, living, lively; I. i. 9.

QUINAPALUS, an imaginary philosopher; I. v. 39.

QUIRK, humour, caprice; III. iv. 268.

RECEIVING, understanding, quick wit ;  
III. i. 131.

RECOLLECTED, variously interpreted  
to mean, (1) studied; (2) refined;  
(3) trivial; "recollected terms"  
perhaps = popular refrains ("terms"  
= "turns" or "tunes"); II. iv. 5.

RECORD, memory; V. i. 253.

RECOVER, win; II. iii. 200.

REGARD, look, glance; V. i. 219.

REINS, is governed by the bridle; III.  
iv. 358.

RELIGUES, memorials; III. iii. 19.

RENOUN, make famous; III. iii. 24.

REVERBERATE, reverberating, echo-  
ing; I. v. 291.

ROUND, plain; II. iii. 102.

RUB WITH CRUMBS, to clean; II. iii.  
129.

RUBIOUS, red, rosy; I. iv. 35.

RUDESSY, blusterer; IV. i. 55.

RULE, behaviour; II. iii. 132.

SACK, Spanish and Canary wine; II.  
iii. 206.

SAD, serious; III. iv. 5.

SAINT BENNET, probably St Bennet's,  
Paul's Wharf, London, destroyed in  
the great fire; V. i. 42.

SCAB, a term of reproach or disgust;  
II. v. 82.

SCOUT, watch; III. iv. 193.

SELF, self-same (perhaps with the  
force of "exclusive," "absolute");  
I. i. 39.

SEMLATIVE, seeming, like; I. iv. 34.

"SHAKE YOUR EARS," an expression  
of contempt, "grumble at your plea-  
sure"; II. iii. 134.

SHE, woman; I. v. 259.

SHEEP-BITER, a cant term for a thief;  
II. v. 6.

SHENT, chidden; IV. ii. 112.

SHERIFF'S POST; alluding to the  
custom of sheriffs setting up posts  
at their doors, upon which to place

notices and proclamations; I. v.  
157.

SHREWSHLV, pertly; I. v. 170.

SILLY SOOTH, simple truth; II. iv. 47.

SIR, gentleman, lord; III. iv. 82;

title formerly applied to the inferior  
clergy; IV. ii. 2.

SKILLLESS, inexperienced; III. iii. 9.

SKILLS, matters; V. i. 295.

SKIPIING, wild, mad; I. v. 214.

'SLID, a corruption of "by God's lid";  
III. iv. 426.

'SLIGHT, a corruption of "God's  
light"; II. v. 38; III. ii. 14.

SNECK UP, an exclamation of con-  
tempt; go and be hanged; II. iii.  
101.

SOPHY, Shah of Persia; II. v. 198;  
III. iv. 307.

SOUND, clear; I. iv. 33.

SWOTER, name of a hound; II. v.  
135.

SPINSTERS, female spinners; II. iv.  
45.

SPOKE, said; I. iv. 20.

SQUASH, an immature peascod; I. v.  
166.

STABLE, steady; IV. iii. 19.

STANDING WATER, between the ebb  
and flood of the tide; I. v. 168.

STANIEL (Folios, "stallion," corrected  
by Hamner), a kind of hawk; II. v.  
124.

STATE = condition, fortune; I. v. 292;  
V. i. 67.

STATE, chair of State; II. v. 50.

STITCHES, a sharp pain; III. ii. 73.

STOCK, stocking; I. iii. 144.

STONE-BOW, "a cross-bow, from which  
stones or bullets were shot"; II. v.  
52.

STOUP, a drinking vessel; II. iii. 129.

STRANGE, stout, reserved and proud;  
II. v. 185.

STRANGE, estranged; V. i. 219.

STRANGENESS, reserve; IV. i. 16.

**STRANGLE**, suppress; V. i. 150.  
**STUCK**, stoccato, a thrust in fencing; III. iv. 304.  
**SUBTRACTORS**; Sir Toby's blunder for "detractors"; I. iii. 36.  
**SUITED**, clad; V. i. 241.  
**SUPPORTANCE**, upholding; III. iv. 350.  
**SWABBER**, one who scrubs the ship's deck; I. v. 217.  
**SWARTHS**, swaths; II. iii. 162.  
**SWEETING**, a term of endearment; II. iii. 43.

**TABOR**, an instrument used by professional clowns; III. i. 2.  
**TAFFETA**, a fine smooth stuff of silk; II. iv. 77.  
**TAINTING OF**, bringing discredit upon; V. i. 141.  
**TAKE UP**, acknowledge; V. i. 151.  
**TALL**, used ironically; I. iii. 20.  
**TANG**, twang; II. v. 164.  
**TARTAR**, Tartarus; II. v. 225.  
**TASTE**, put to use, try; III. i. 87.  
**TAXATION**, tax, demand; I. v. 225.  
**TENDER**, hold dear; V. i. 150.  
**TERMS**, words, "recollected terms," *vide*; II. iv. 5.  
**TESTRIL**, sixpence; II. iii. 24.  
**"THERE DWELT A MAN IN BABYLON,"** a line from the old ballad of *Susanna* (*cf. Romeo and Juliet*, II. iv. 151); II. iii. 84.  
**"THREE MERRY MEN BE WE,"** a fragment of an old song; frequently quoted by the dramatists (*cf. Chapell's Popular Music*); II. iii. 81.  
**THROW**, a throw with the dice, hence "cast, or venture"; V. i. 45.  
**TILLYVALLY**, an exclamation of contempt; II. iii. 83.  
**TIME-FLASHER**, time-server, flatterer; II. iii. 160.  
**TINKERS**, menders of old brass; "proverbial tipplers and would-be politicians"; II. iii. 95.

**TRADE**, business; III. i. 83.  
**TRAVEL OF REGARD**, looking about; II. v. 59.  
**TRAY-TRIP**, a game like backgammon; II. v. 208.  
**TROUBLE**; "your tr." the trouble I have caused you; II. i. 35.  
**TRUNKS**, alluding to the elaborately carved chests in use in Shakespeare's time; III. iv. 404.  
**TUCK**, rapier; III. iv. 244.  
**UNAUSPICIOUS**, inauspicious; V. i. 116.  
**UNCHARY**, heedlessly; III. iv. 222.  
**UNGIRD**, relax; IV. i. 16.  
**UNHATCHED**, "unhacked, not blunted by blows"; III. iv. 257.  
**UNPRIZABLE**, invaluable; V. i. 58.  
**UNPROFITED**, profitless; I. iv. 52.  
**UPON**, because of, in consequence of; V. i. 369.  
**USE**, usury; III. i. 57.  
**VALIDITY**, value; I. i. 12.  
**VENERABLE**, worthy of veneration; III. iv. 397.  
**VICE**, the buffoon of the old morality plays; IV. ii. 134.  
**VIOL-DE-GAMBOYS**; Sir Toby's blunder for *viol da gamba*, a base-viol or violoncello, a fashionable instrument of that time; I. iii. 27.  
**VOUCHSAFED**, vouchsafing; III. i. 100.  
**WAINROPE**, waggon-ropes; III. ii. 64.  
**WARE**; "Bed of Ware"; a huge bed, capable of holding twelve persons; formerly at the Saracen's Head Inn at Ware, and now at the Rye-House; III. ii. 51.  
**WAS**, had been; IV. iii. 6.  
**WATERS**; "I am for all waters," *i.e.* "I can turn my hand to anything";

- like a fish, I can swim equally well in all waters"; IV. ii. 68.
- WEAVER, alluding perhaps to the psalm-singing propensities of the weavers; II. iii. 61.
- WEEDS, garments; V. i. 262.
- WELKIN, sky; II. iii. 59; III. i. 65.
- WELL-A-DAY, an exclamation expressive of grief; "welaway," alas! IV. ii. 116.
- WERE BEST, had better; III. iv. 12.
- WERE BETTER, had better; II. ii. 27.
- "WESTWARD-HO!" an exclamation often used by the boatmen on the Thames; III. i. 145.
- WHAT, at which; IV. iii. 30.
- WHAT'S SHE—who is she; I. ii. 35.
- WHILES—while; III. iii. 41; until; IV. iii. 29.
- WHIPSTOCK, whip-handle; II. iii. 28.
- WINDY, safe; III. iv. 181.
- WITN, by; I. v. 91.
- WITS; "five wits, viz. "common wit, imagination, fantasy, estimation, and memory"; IV. ii. 93.
- WOODCOCK; a bird popularly supposed to have no brains, hence the word was commonly used for a fool; II. v. 92; IV. ii. 64.
- WORTH, substance, wealth; III. iii. 17.
- YARE, ready, active; III. iv. 244.
- "YEOMAN OF THE WARDROBE," a regular title of office in Shakespeare's time; II. v. 45.
- ZANIES, "subordinate buffoons whose office was to make awkward attempts at mimicking the tricks of the professional clown"; I. v. 96.



## Notes.

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I. i. 5. '*sound*'; so the Folios; Pope changed it to '*south*,' and editors have generally accepted this emendation, but it seems unnecessary: Grant White appropriately asks, "Did Pope, or the editors who have followed him, ever lie musing on the sward at the edge of a wood, and hear the low sweet hum of the summer air, as it kissed the coyly-shrinking wild flowers upon the banks, and passed on loaded with fragrance from the sweet salute?"

I. i. 22. '*like fell and cruel hounds*'; referring to the story of Actæon.

I. i. 38. '*all supplicd, and filled*'; the comma after '*supplicd*' is not in the Folio: its insertion simplifies the lines. Others leave the Folio reading, but bracket '*her sweet perfections*' in the next line; making them appositional to '*thrones*.'

I. ii. 15. '*Arion on the dolphin's back*'; the Folios misprint '*Orion*' for '*Arion*.'

I. iii. 74. '*bring your hand to the buttery-bar and let it drink*'; "a proverbial phrase among Abigails, to ask at once for a kiss and a present" (Kenrick).

I. iii. 100. '*Then hadst thou had an excellent head of hair*'; Sir Toby evidently plays upon '*tongues*' and '*tongs*' (i.e. curling-tongs).

I. iii. 126. '*an old man*'; Theobald proposed to read '*a noble man*,' taking the allusion to be to Orsino. Clarke explains '*an old man*' as '*a man of experience*'; "the word *old*," he adds,

"gives precisely that absurd effect of refraining from competing in dancing, fencing, etc., with exactly the antagonist incapacitated by age over whom Sir Andrew might hope to prove his superiority."

I. iii. 148. '*That's sides and heart*'; Sir Andrew and Sir Toby are wrong in the parts assigned to Taurus in the old astrological figures of the human body. Taurus was supposed to govern the neck and throat.

I. iv. 3. '*three days*'; Mr Daniel points out in his '*Time-Analysis*' that this statement is inconsistent with the Duke's words in V. i. 102, '*Three months this youth hath tended upon me.*'

II. i. 19. '*Messaline*'; possibly an error for Mitylene, as Capell conjectured.

II. iii. 17. '*the picture of "we three"*'; "a common sign, in which two wooden heads are exhibited with this inscription under it, '*We three loggerheads be,*' the spectator being supposed to make the third" (Malone).

II. iii. 23-25. '*Pigrogromitus . . . of Queubus,*' etc. Mr Swinburne sees in these 'freaks of nomenclature' the direct influence of Rabelais (*cp. A Study of Shakespeare*, pp. 155, 156).

II. iii. 40. '*O mistress mine,*' etc.; "this tune is contained in both the editions of Morley's *Consort Lessons*, 1599 and 1611. It is also found in Queen Elizabeth's Virginal Book, arranged by Boyd. As it is to be found in print in 1599, it proves either that Shakespeare's *Twelfth Night* was written in or before that year, or that, in accordance with the then prevailing custom, '*O mistress mine,*' was an old song, introduced into the play" (Chappell's *Popular Music of the Olden Time*).

II. iii. 122. '*Out o' tune, sir: ye lie*'; Theobald proposed '*time, sir?*' which has been very generally adopted. The reading of the

Folios may well stand without change. Sir Toby says to the Clown that he is out of tune and lies in declaring 'no, no, no, you dare not' (i.e. dare not bid Malvolio go). Hence next words 'Art any more than a steward,' addressed to Malvolio.

II. v. 44. '*the lady of the Strachy*'; this is one of the unsettled problems in Shakespeare. Hunter ingeniously suggested that Shakespeare ridicules, in the scene between the Clown, as Sir Topas, and Malvolio (IV. ii.), the exorcisms by Puritan ministers, in the case of a family named *Strachy* (1596-99), and that the difficult *Strachy* was a hint to the audience to expect subsequent allusion to the *Strachy* affair. Others suggest '*Strozzi*,' '*Stracii*,' '*Stratarch*.' Halliwell refers to a Russian word meaning lawyer or judge. The incident of a lady of high rank marrying her steward is the subject of Webster's *Duchess of Malfy*.

II. v. 70, 71. '*with cars*'; so Folio 1; the later Folios, '*with cares*'; Johnson, '*with carts*'; many emendations have been proposed. Clarke defends the original reading, and compares '*A team of horse shall not pluck that from me*' (*Two Gentlemen*, III. i. 265); Hammer's suggestion '*by th' ears*' has been generally adopted.

II. v. 166-7. '*yellow stockings*'; these were much worn in Shakespeare's time, and have still survived to our own day in the yellow stockings worn by the 'Blue Coat boys.'

III. i. 55. '*these*,' i.e. these coins which Viola has given him.

III. i. 62. '*Cressida was a beggar*'; 'according to the story Cressida finally became a leper and begged by the roadside.'

III. i. 71. '*And, like the haggard, check at every feather*'; so the Folios; Johnson proposed '*not*' for '*and*,' and this reading has reasonably been adopted by most editors; '*to check*' is "a term in falconry, applied to a hawk when she forsakes her proper game, and follows some other of inferior kind that crosses her in her

flight"; the meaning therefore of the Folio reading would be 'that he must catch at every opportunity,' but this does not suit the context: the wise Clown must be discriminative; hence Johnson's '*not*.'

III. i. 75. '*wise men. folly-fall'n. quite taint their wit*'; Folio 1, '*wisemens folly false*'; Hamner and Warburton, '*wise men's folly shown*'; the text is Theobald's, and is generally adopted.

III. i. 132. '*a cypress, not a bosom, Hides my heart*'; the force of these words has, it would seem, been misread; the point of the '*cypress*' is not its blackness but its transparency. Cp. '*The Ballad of Robin Hood, Scarlet and John*':—

*"Cypress over her face,  
Through which her rose-like cheeks did blush  
All in a comely grace."*

'*Bosom*' must, I think, be used in this passage in the sense of 'the bosom of the dress' which conceals the body. Olivia says, 'you can see my heart; a thin gauze as it were hides it, not a stomacher.'

III. ii. 28-29. '*sailed into the north*,' etc.; perhaps this is a reference to the discovery of Northern Nova Zembla by the Dutchman Barenz in 1596. (Cp. C. H. Coote's paper on '*the new map*,' l. 85. *New Shakespeare Society Publications*, 1878.)

III. ii. 70. '*youngest wren of nine*'; Folio, '*mine*,' emended by Theobald. The wren is said to lay nine or ten eggs at a time, and the last hatched nestling is usually the smallest of the whole brood.

III. ii. 85. '*the new map with the augmentation of the Indies*'; no doubt a reference to the map which Hallam, in his *Literature of Europe*, calls 'the best map of the 16th century': it is found in

the first edition of Hakluyt's *Voyages* (1589), but as it records discoveries made at least seven years later, it was in all probability a separate map, well known at the time, and made so as to be inserted in Hakluyt: the author was probably Mr. Emmerie Mollineux, who was also the first Englishman to make a terrestrial globe. It is noteworthy that the map shows a marked development of the geography of India proper, etc. (*Cp. Transactions of New Shakespeare Society*, 1877-79.)

III. iii. 15. '*And thanks; and ever . . . oft good turns.*' The Cambridge editors hold that some word has dropped out between '*ever*' and '*oft*.' Many emendations have been proposed, perhaps the simplest reading is that of the Old spelling Shakespeare:—

*'And thanks; and, ever oft, good turns . . .'*

'*ever oft*' in the sense of 'with perpetual frequency.' Theobald proposed:—

*'And thanks, and ever thanks; and oft good turns.'*

IV. i. 14, 15. '*I am afraid this great lubber, the world, will prove a cockney*'; so the Folios; the lines evidently mean "I am afraid affectation and foppery will overspread the world" (Johnson); it has been proposed to change '*world*' into '*word*' (i.e. with reference to 'vent'); others read '*this great lubberly world*'; Knight explains that the words are spoken aside, and mean, 'I am afraid the world will prove this great lubber (Sebastian) a cockney.' This seems very strained, and probably the simplest reading of the passage is the best.

IV. ii. 14. '*the old hermit of Prague*'; Douce points out that the allusion is "not to the celebrated heresiarch, Jerome of Prague, but another of that name, born likewise at Prague, and called the *hermit of Camaldoli* in Tuscany."

IV. ii. 41. '*clearstories*'; Folio 1, '*cleere stores*'; Folio 2, '*cleare stones*'; the reading adopted is Blakeway's conjecture in Boswell: '*clerestory*' is the name given to the windows above the arches of the nave of a Gothic church.

IV. ii. 141. '*goodman deuil*'; Folio 1, '*good man diuell*'; Rowe's '*goodman Drivel*,' seems the most plausible emendation, if any is necessary; Folio 2 reads '*good man Dirrell*.'

V. i. 117. '*My soul the faithfull'st offerings hath breathed out*'; the Folios '*haue*,' corrected by Capell, but probably Shakespeare's own reading; the plural for the singular, owing to the plural object ('*faithfull'st offerings*') preceding the verb.

V. i. 206. '*a passy measures pavin*'; Folio 1, '*panyn*'; Folio 2, '*Pavin*'; various emendations have been suggested, but there is little doubt that the reading in the text is the correct one. '*Passy measures*' is a corruption of the Italian '*passamezzo*,' which word Florio explains as '*a passa-measure in dancing, a cinque pace*'; it was a slow dance, differing little from the action of walking. '*Pavin*' was a grave Spanish dance. According to Halliwell, the *passy measures pavin* is described as follows in an early MS. list of dances:—"*The passinge measure Pavyon—2 singles and a double forward, and 2 singles syde.—Reprince back.*" Sir Toby means, therefore, that '*the surgeon is a rogue and a grave solemn coxcomb.*'

V. i. 370. '*against*.' Tyrwhitt's conjecture '*in*' has a good deal in its favour; '*against*' may have been caught from line 368.